THE METROPOLITAN MUSEUM OF ART
3 0620 00585288 3

119.8 T2
1943

THE METROPOLITAN MUSEUM
OF ART
THE LIBRARY

PRESENTED BY

PARKE-BERNET GALLERIES

102682

NYMV02-P276

Paintings of Various Schools

American & European Bronzes
Arms and Armor, Tapestries, Sculptures
Furniture, Objects of Art

PROPERTY OF

F. SCHNITTJER & SON

SOLD BY ORDER OF FRANK G. SCHNITTJER, JR

To Be Liquidated Concurrent with Their Vacation of the Premises at
5 East 59 Street, New York

PART TWO

PUBLIC AUCTION SALE

FEBRUARY 10 AND 11 AT 2 P.M.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK · 1943

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

Items in this catalogue subject to the ten per cent Federal Excise Tax are designated by an asterisk (*).

PRINTED IN THE U. S. A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries," wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be canceled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be canceled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 10 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot," in which case the request should state the amount to be bid "For the Lot." The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

SALES CONDUCTED BY
HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
Telephone PLAZA 3-7573 *Cable* PARKGAL

HIRAM H. PARKE · *President*
OTTO BERNET · ARTHUR SWANN · LESLIE A. HYAM · *Vice-Presidents*
EDWARD W. KEYES · *Secretary and Treasurer*

ORDER OF SALE

FIRST SESSION

Wednesday Afternoon, February Tenth

Decorative Objects	1- 73
Musical Instruments	74- 78
European and American Bronzes	79-108
Paintings	109-190

SECOND AND LAST SESSION

Thursday Afternoon, February Eleventh

European and American Bronzes	191-223
Arms and Armor	224-293
Lithographs	294-295
Paintings	296-355
Wood and Stone Sculptures	356-375
Tapestries	376-380
Furniture and Decorations	381-390

Digitized by the Internet Archive
in 2024 with funding from
The Metropolitan Museum of Art

https://archive.org/details/paintingsofvario00park_4

INDEX OF ARTISTS REPRESENTED

Aivasovsky, Ivan Constantinovitch 350
Amorosi, Antonio 337
Austrian School 183
Bavarian School 354
Bonheur, Rosa 297
Both, Jan 145
Boudin, Eugène Louis 306
Breton, Jules 187
British School 128, 129, 161
Browere, Alburtis D. O. 118
Buer, H. 351
Carracci, Annibale 321
Chaplin, Charles Joshua 186
Charlemont, Edouard 303
Couture, Thomas 185
Coypel, Noel 137, 138
Crane, Bruce, N.A. 123
Credi, Lorenzo di (School of) 179
Crespi, Giuseppe Maria 317
Delaroche, Hippolyte Paul 110
Del Sarto, Andrea and Bottega 173
Detaille, Edouard 311
Diaz de la Pena, Narcisse Virgile 300
Drouais, François Hubert and Atelier 157
Dutch School 140, 144, 149, 150, 344
Flemish School 172, 174, 334
Flinck, Govert 141
Fortuny, Mariano y Carbo 313
Fouquet, Jean (After) 329
French School 353
Fromentin, Eugène 347
German School 180
Gerome, Jean Léon 109, 127, 305, 345
Giles, G. D. 132
Grolleron, Paul Louis Narcisse 302
Hassam, Childe, N.A. 116
Harpignies, Henri Joseph 115, 122, 308
Hogarth, William 341
Horst, Gerrit Willemsz 335
Hudson, Thomas 160
Inness, George, N.A. 307
Jeanrot, Etienne 111
Jongkind, Johann Barthold 298
Keith, William 117
Kneller, Sir Godfrey 162
Kratke, Charles Louis 312
Leutze, Emmanuel 349
Levantine School 178
Ligurian School 171
Lotto, Lorenzo 168
Mabuse, Jan Gossaert van (School of) 320
Mainardi, Sebastiano de Bartolo and Bottega 165
Mancini, Antonio 188
Marilhat, Prosper Georges Antoine 310
Maris, Willem 113, 299
Massani, Pompeo 125
Mieris, Frans van, the Elder 315
Mignard, Pierre 153
Milanese School 328
Momper, Joost de 316
Monticelli, Adolphe Joseph 114
Moran, Thomas, N.A. 296
Moro, Antonio 167
Neefs, Pieter 146
Nicol, Erskine, A.R.A. 133
North Italian School 175
Ord, Joseph Biays 182
Ostade, Adriaen van 139
Pasini, Alberto 126

PENNE, Charles Olivier de 130
PHILIPP, Caesar 189
PHILIPPOTEAUX, Paul Dominique 355
PICKERING, Henry 342
PONTORMO, Jacopo (Jacopo Carrucci) 319
PULZONE, Scipione (Called Gaetano) 169
RAMSAY, Milne 352
REDFIELD, Edward Willis, N.A. 120
RICCI, Marco 343
ROOS, Johann Heinrich 339
SCHOOL OF ANTWERP 325
SCOTT, J. 184
SIENESE SCHOOL 166
SMITH, Henry Pember 121
SOUTH GERMAN SCHOOL 326
SPANISH SCHOOL 151, 152, 164, 170, 323, 327, 330
SPERL, Johann 348
STIRNBRAND, Franz Seraph 124
STONE, Henry (Old Stone) 156, 163
STULL, Henry 134
SUABIAN SCHOOL 322
SULLY, Thomas (Attributed to) 119
TOCQUE, Louis (School of) 158
TOMINZ, Augusto 135
TOUR, Maurice Quentin de la 154
TROY, François de 159
TYLER, James G. 190
VAN DE VELDE, Willem 147
VAN DYCK, Sir Anthony 333
VAN LOO, Louis Michel 155
VEAL, George T. 131
VELASQUEZ, Diego Silva y (Near to) 332
VENETIAN SCHOOL 181, 318, 331
VENUSTI, Marcello 176
VIBERT, Jean Georges 301, 304
VOLLON, Antoine 314
WEEKS, Edwin Lord 346
WESTPHALIAN SCHOOL 177
ZIEM, Félix 112, 309

FIRST SESSION

Wednesday, February 10, 1943, at 2 p.m.

CATALOGUE NUMBERS 1 TO 190 INCLUSIVE

DECORATIVE OBJECTS

1. ORMOLU AND MOTHER OF PEARL INKSTAND, AND A STRIPED AGATE BOX
Inkstand in the Louis XVI taste; small oblong box with silver borders. [Lot.]
Lengths 3½ *and* 8 *inches*

2. *PAIR CHINESE CARVED WHITE JADE ANIMAL FIGURINES
Mongolian horses carved in dense white jade. *Length* 4½ *inches*

3. PAIR VICTORIAN YELLOW GLASS AND GILDED BRONZE CORNUCOPIA VASES
Glass cornucopia terminating in a gilded bronze ram's head, on white marble oblong plinth. *Height* 6 *inches*

4. JAPANESE IVORY CARVING
A river scene with boats, fishermen, treadmill and houses carved on a minute scale within a half-open scallop shell; exhibiting amazing skill. *Length* 6 *inches*

5. CHINESE LACQUER GIFT BOX
Lobed circular box in two parts, incised and painted with Imperial dragons among clouds, in a terra cotta ground. *Diameter* 17 *inches*

6. CARVED IVORY ECCE HOMO *French, XIX Century*
Head of Christ with crown of thorns and halo, mounted in gilded shadow box.
Height 8 *inches*

7. CARVED WOOD TANKARD *Scandinavian, XVII Century*
Of maple or boxwood; drum-shaped, the lid carved with a foliage motive in a circular medallion. *Height* 8 *inches*

8. PAIR VIEUX PARIS DECORATED PORCELAIN SMALL URNS
Two-handled urn with square base painted with romantic figure subjects and landscapes.
Height 7¾ *inches*
[See illustration]

9. PAIR VIEUX PARIS DECORATED PORCELAIN SMALL VASES
Painted with peacock feathers in colors in a gold ground. *Height* 9 *inches*
[See illustration]

10. PAIR VIEUX PARIS DECORATED PORCELAIN SMALL VASES
Somewhat similar to the preceding. *Height* 9½ *inches*
[See illustration of one]

Illustration of numbers 8 *to* 10 *appears on the following page*

[8] [10] [8]

AT TOP: NUMBERS 9-11-9

11. *Louis XVIII Gilded Bronze Clock *Le Blanc, Paris, circa* 1820
22 50 In the form of a classic temple with sphinx supports, supporting the *ajouré* dial with eagle and acanthus crest. *Height* 16 *inches*

[See illustration]

12. Three Decorative Porcelain Vases
35 Comprising a pair of Oriental Lowestoft-style baluster vases with decoration; and an old Paris two-handled urn-shaped vase painted with flowers. [Lot.] *Heights* 9½ *and* 12 *inches*

13. Pair Bronze and Bronze Doré Trophy Ornaments *French, XIX Century*
A grenadier's bearskin, sabre, musket, etc., hanging from the branches of a tree. One
17 50 partly incomplete. *Height* 13 *inches*

14. Three White Porcelain Statuettes of Elephants
110 A pair seated with trunk raised, and one standing. [Lot.] *Heights* 9 *and* 11 *inches*

15. Four Bronze Candlesticks *Renaissance Style*
With baluster shaft, wide circular *bobêche* and base. [Lot.] *Height* 12½ *inches*

16. Chinese Cloisonné Enamel Beaker and Vase *XVIII-XIX Century*
Ch'ien Lung beaker with bell-shaped foot; bulbous vase of later date with dragon and flower decoration. [Lot.] *Heights about* 9½ *inches*

17. Pair Chinese Lacquer Fig-Shaped Gift Boxes
In two parts, decorated with peonies, figs and lotus flowers in a plum color ground. *Width* 15½ *inches*

18. Four Continental Porcelain Statuettes
Medieval ladies and astrologers in colorful costumes, one fitted as a table lamp. [Lot.] *Heights* 9 *to* 14½ *inches*

19. Pair Victorian Opaque White Glass and Gilded Bronze Cornucopia Vases
Formed as a cornucopia terminating in a reindeer's head; on black marble oblong plinth. *Height* 9 *inches*

20. Louis XVI Porphyry Urn
Ovoid with flaring socle and square base, encircled by a gilded bronze beaded fillet. *Height* 12½ *inches*

21. *Charles X Bronze and Bronze Doré Mantel Clock *French, circa* 1830
In the form of a two-handled oval basket on round plinth; possibly incomplete. *Height* 12 *inches*

22. Pair Painted Porcelain Wall Plaques
Depicting interior and exterior figure subjects, after eighteenth century paintings. Mounted on crimson plush-covered wood panels. *Height* 14½ *inches*

23. *Charles X Carved and Gilded Clock *French or Italian, circa* 1830
In the form of a black elephant supporting a gilded shaped clock on its back. On oblong loose plinth. *Height* 14½ *inches*

24. Pair Continental Decorated Porcelain Two-Handled Vases
Goblet-shaped, painted with quadrigas and fighting warriors in the early Attic style. *Height* 8 *inches*

25. *Empire Gilded Bronze Clock *French, circa* 1810
In the form of a two-handled vase on fluted round plinth with square base. Possibly incomplete. *Height* 14½ *inches*

25A. Gilded Bronze Statuette *Italian, (?), XVII Century*
A saintly friar in loose habit with cowl, holding an ax, emblem of his martyrdom. Repaired. *Height* 9½ *inches*

26. Chinese Two-Handled Pottery Vase *T'ang*
Amphora-shaped with dragonesque handles and pear-shaped body, glazed buff earthenware with grayish celadon glaze. With restorations. *Height* 16 *inches*

[27] [28] [28] [27]

27. Pair Vieux Paris Decorated Porcelain Two-Handled Vases
Baluster-shaped tall vase painted with ideal landscapes in colors in a gilded ground.
Height 16¼ *inches*

95

[See illustration]

28. Pair Vieux Paris Decorated Porcelain Two-Handled Vases
Painted with portraits of French beauties, also landscape vignettes in reserves in a gilded ground. *Height* 11 *inches*

45

[See illustration]

29. Cloisonné Enamel Elephant Incense Burner *Ch'ien Lung*
A caparisoned dotted white elephant supporting on its back a two-handled vase.
Height 16¾ *inches*

30. *Directoire Carved and Gilded Mantel Clock *Italian, circa* 1800
Carved with juxtaposed figures of goats, swags of flowers and crested with a calling goose. Fitted with modern movement. *Height* 20½ *inches*

15

31. Pair Adam Gilded Bronze Andirons
Formed as winged amors standing by flaming urns. Together with steel shovel, poker and tongs with gilded bronze handles. *Height* 16 *inches; width* 15 *inches*
Collection of Dr and Mrs T. Morris Murray, New York, 1933

32. Small Sculptured White Marble Bust *French or Italian, XVII Century*
A Roman youth with toga draped about his shoulders. Surmounting square base of *bleu turquin* marble. *Height* 15 *inches*

33. Directoire Black and Gold Tole Hot Water Urn *French, circa* 1800
Three-legged bulbous urn with domed cover, decorated with Chinese figures, pavilions, etc. *Height* 18 *inches*

34. Pair Régence Carved and Gilded Wall Brackets *French, XVIII Century*
Pierced and carved shell, acanthus and C-scroll clustre supporting molded shelf of later date. *Height* 14½ *inches*

35. Stone Mosaic Still-Life Picture *Italian, XIX Century*
Representing a glass bowl filled with oranges, lemons and grapes and standing in a shallow dish; gilded frame. 27 *x* 27 *inches*

37. Pair Bronze Doré Chenets *Louis XVI Style*
Formed as terminal figures of amors leaning over shaped plinths with doves, flaming urns, etc. Together with steel shovel, poker and tongs with gilded bronze handles.
Length 17 *inches*

38. Three Old Decorative Pewter Articles
A pair of pricket candlesticks with triangular base, a slipper-shaped canteen engraved with escutcheon, legends and dates. [Lot.]

39. Silvered Bronze Reproduction of the Warwick Vase
Copied from the celebrated vase found on the site of the Emperor Hadrian's villa.
Height 14 *inches; diameter* 15 *inches*

40. Amethyst Glass Punch Bowl and Cover
Paneled bowl, on ringed socle and flaring foot; has domed cover with ladle slot.
Height 19½ *inches*

41. Five Decorative Objects
Cigarette box in the form of Napoleon's tomb at the Invalides, with cocked hat, sword, etc. Four decorated jade green glass perfume flacons. [Lot.]

42. Pewter Two-Handled Water Urn with a Cardinal's Arms
French, Early XVIII Century
Shaped body has foliated handles and domed cover with fruit finial; front decorated in low relief with the arms of the cardinal; has also decorated spout, and bears the touch of a Paris pewterer. *Height* 23½ *inches*

43. Pewter Two-Handled Covered Jar with a Cardinal's Arms
French, Early XVIII Century
Baluster-shaped jar with scrolled handles and fruit finial on the cover; with the same arms as the preceding. *Height* 18½ *inches*

44. Pair Crystal Glass and Metal Wall Lights *Venetian Rococo*
Composed of festoons and strings of glass beads and pendants on a *repoussé* metal frame wired for two lights. *Height* 17 *inches*

45. Carved and Painted Ivory Tabernacle Plaque
Depicting the Adoration of the Magi *Franconian Gothic*
Arcaded panel of ivory composed of spiral columns and tracery-carved pediment framing four ivory plaquettes painted with the Adoration of the Kings flanked by female saints. Mounted in crimson velvet-lined wood frame. 13 *x* 23 *inches*

46. *Bronze and Bronze Doré Mantel Clock *French, XIX Century*
In the form of a lion on shaped plinth supporting a clock on its back. *Height* 12½ *inches*

47. Finely Carved Boxwood Group of S. George and the Dragon
The knight, wearing chain mail and full armor, stands upon a sphere about which is coiled the slain dragon; circular plinth. *Height* 23 *inches*
Collection of George D. Pratt, New York, 1937

49. PAIR LOUIS XVI ROUGE MARBLE AND BRONZE DORÉ URNS
Baluster-shaped body and socle of marble richly decorated with swags of flowers, ram's masks and entwined serpents in gilded bronze. One has repaired socle.
Height 22½ *inches*

50. SÈVRES WHITE BISQUE TABLE GARNITURE
Representing an ornamented lake with jardinieres, classic deities, nymphs, sea horses, mermaids, etc., guarded by a balustraded parapet; totaling fifty-two pieces. [Lot.]

51. PAIR LOUIS XV MARBLE AND BRONZE DORÉ URNS
Fluted baluster-shaped urn and cover of gray and cream mottled marble mounted with acorns and oak leaves and spiral fluting in gilded bronze. *Height* 17½ *inches*

52. LIMOGES ENAMEL PLAQUE DEPICTING SCENES FROM THE LIFE OF CHRIST *Manner of I. Penicaud*
Gilded oval panel framing eighteen enamel plaquettes depicting scenes from the Nativity to the Ascension. Signed I. P. 27 *x* 20½ *inches*

53. CARVED IVORY AND EBONY CRUCIFIX *Italian (?), XVIII Century*
Figure of the crucified Christ in ivory on a cross of brown ebony with gilded flamboyant terminals, and halo, rising from a rounded plinth of similar wood. Slightly imperfect.
Height 31½ *inches*

54. CHINESE CARVED AND TINTED IVORY PANORAMA
Depicting a lake scene with pavilions, walled gardens, trees, mountains, and promenading figures, in carved and tinted ivory; in glazed teakwood frame. 22 *x* 36 *inches*

55. LOUIS XVIII BRONZE DORÉ MIRROR PLATEAU *French, circa* 1820
In three sections, simulating a formal lake with grapevine gallery or border upheld by figures of kneeling amors. *Length* 5 *feet* 4 *inches; width* 25 *inches*

56. PAIR SMALL CARVED AND PAINTED WALL SHRINES *Italian, circa* 1810
Polychromed figure of a saint in a glazed tabernacle, carved with laurel swags and flowers. *Height* 23½ *inches*

56A. FOUR CHINESE PAINTINGS ON GLASS *XVIII-XIX Century*
Including portraits of two young ladies (one on mirror glass); another of a youth with manuscript and writing box; an Emperor and four courtiers on a terrace pavilion. Framed. [Lot.]

57. *Directoire Bronze and Bronze Doré Plinth-Form Clock

French, circa 1800

Composed of a circular plinth decorated in relief with figures symbolizing the Seasons and surmounted by a scantily draped male figure standing by a tree trunk, on which is slung a bow and quiver of arrows and about which is coiled a serpent. Around the lower part are lion masks, from which depend glass spirals simulating jets of water falling into a mirrored pool. Interior mechanism operates the four small clock dials. *Height* 34 *inches*

Collection of Mrs Jacob H. Schiff, New York, 1933

58. Wine Vessel, and a Hot Water Container

Hexagonal wine vessel probably made for church use, the sides finely engraved with portrayals of The Crucifixion, Presenting of the Head of John the Baptist to the Daughter of Herodias, Christ and the Lamb, The Sweatcloth of S. Veronica, Decapitation of a Woman in the Presence of an Angel and a Dragon, and the Burial of Christ; each scene bordered at top and bottom by flowers with scrolls; screw top with ring bail handle. Purchased from the Historical Museum in Munich. The hot water container in the form of a Bible with screw top having bail handle, the cover with the old Saxon coat of arms used in the sixteenth century in relief, the back with plain medallion surrounded by floral scrolls; with mark of W. K., Altenberg, Saxony (Hintze, vol. I, no. 6).

Heights 8 *and* 10¼ *inches*

60. Chinese Carved Teakwood and Cloisonné Enamel Table Aquarium

Rectangular frame of teakwood with glazed front embellished with cranes, rocks, plum trees and deer in *cloisonné* enamel and through which can be seen glass fish and coral water plants against a painted background. Electrically illuminated.

Height 27½ *inches; width* 19½ *inches*

61. Small Directoire Carved and Gilded Wall Mirror

Southern French, circa 1800

Frame carved with flowers, foliage and C-scrolls; contains old glass.

Height 27 *inches; width* 18 *inches*

62. Carved and Painted Wood Model of a British 60-Gun Frigate

Type of ship used during the Battle of Trafalgar, fully rigged, with carved stern gallery and figurehead; black, brown and white hull.

Height 21½ *inches; length overall* 29 *inches*

Collection of Theodore Offerman, New York, 1937

63. Chinese Carved and Tinted Ivory Panorama
Depicting an emperor's palace with walled gardens, pavilions, promenading figures, and prunus trees, in carved and tinted ivory; in glazed teakwood frame. 25 *x* 38 *inches*

45

64. *Alps Green Marble and Gilded Bronze Clock
E. F. Caldwell & Co., New York
Formed as two bearded satyrs supporting between them the drum-shaped movement, on oblong plinth. *Length* 20 *inches*

55

65. Rare Carved and Polychromed Ivory and Bone Marine Panorama
Chinese, Late XVIII Century
Beautifully carved in great detail with view of a harbor surrounded by mountains, with personages in pavilions and a large flotilla of square-rigged vessels at anchor, surrounded by small boats; teakwood frame. Imperfect. *Height* 26 *inches; length* 38½ *inches*
Collection of Giulia P. Morosini, New York, 1932

150

66. *Regency Sheffield Plate Chandelier
Has nine looped branches for electric lights radiating from a baluster-shaped hub. *Height* 16 *inches; diameter* 24 *inches*

12 10

67. Indian Lacquered Wood Elephant with Howdah *XVIII-XIX Century*
Richly caparisoned black elephant carrying a howdah in which is seated a prince and attendant; a mahout driving the elephant. *Height* 53½ *inches*

½ 12

68. *Crystal Glass and Silvered Metal Chandelier
Venetian XVIII Century Style
With curved branches for six electric lights suspended on a voluted frame hung with a series of tear and spatulate pendants, all of glass. *Height* 28 *inches; diameter* 20 *inches*

3 / 10

69. Two Pairs Brass Andirons *Colonial and Early Federal Styles*
Pair columnar with urn-shaped finial and ball feet; smaller pair of baluster form. [Lot.] *Heights* 18½ *and* 27½ *inches*

25

70. BRASS TELESCOPE ON TRIPOD *J. F. Cutts, Sheffield, XIX Century*
Well-made instrument pivoting on its folding brass tripod. In mahogany fitted case.
Length 32½ *inches*

35

71. CARVED AND PAINTED WOOD MODEL OF AN
ENGLISH EIGHTEENTH CENTURY SHIP OF THE LINE
With spars and rigging, and mounting numerous guns in three tiers; the hull painted white, black and gold. *Length* 43 *inches*

32 12

From Charles of London, New York

72. CARVED, POLYCHROMED AND PARCEL-GILDED CRUCIFIX
Italian (?), XVIII Century

55

Realistic figure of the crucified Christ on a cross of brown ebony embellished with gilded terminals, and halo and rising from a shaped plinth of similar wood. A *repoussé* silver plaque bearing the sacred letters INRI at the crest. *Height* 48 *inches*

73. CARVED AND PAINTED WOOD EFFIGY OF A MONKEY *American, XIX Century*
In Western garb, holding a plate in its outstretched hand and perched on a pile of stones. Painted black. *Height* 5 *feet* 7½ *inches*

22 12

Note: The wood effigy originally stood in the hall of the Maturin Livingstone house at Staatsburg, N. Y.

Collection of Mrs Harry C. Barker, Parke-Bernet Galleries, Inc, 1940

MUSICAL INSTRUMENTS

12 12

74. MUSETTE *Southern French or Italian, XVIII Century*
A bagpipe of ebony and ivory with red velours bag. *Length* 26¾ *inches*

75. VIELLE *French, XVIII Century*
Hurdy-gurdy with violin-shaped case bordered with ivory and ebony, the frontal guards of ebony; finial carved as a woman's head. *Length* 24 *inches*

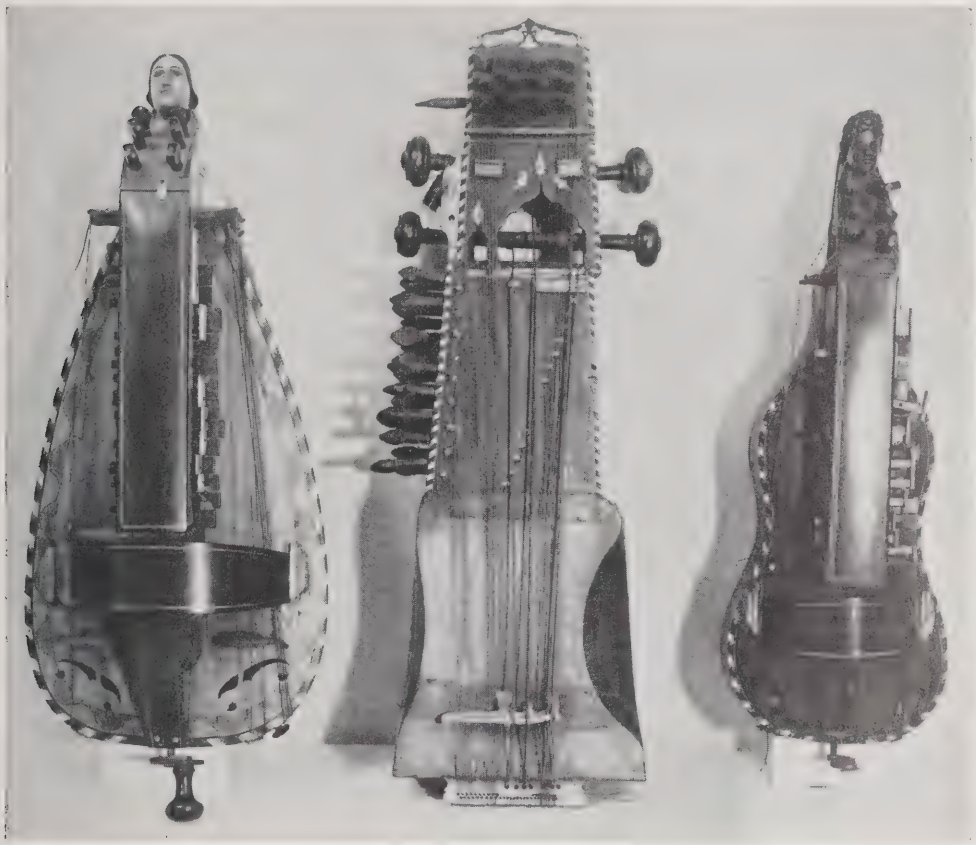
[See illustration]

27 12

76. ZITHER *German or Austrian, XVIII Century*
Mahogany banded and inlaid with ivory and ebony. Variation of the conventional type, with numerous strings and pegs. *Length* 29½ *inches*

12 12

[See illustration]



[77] [76] [75]

77. VIELLE *Southern French or Italian, XVIII Century*
Lute-shaped, composed of alternating strips of sycamore and mahogany, bordered with ivory and ebony, the frontal guards of ebony; finial carved as a woman's head.
Length 27½ *inches*

20-

[See illustration]

78. COLASCIONE *Italian, XVIII Century*
Long-necked lute, the body constructed of narrow strips of sycamore and fruitwood, the neck or shank richly inlaid with mother of pearl, ivory and various woods.
Length 5 *feet* 6 *inches*

EUROPEAN AND AMERICAN BRONZES

79. LION ATTACKING BOAR *French, XIX Century*
Probably by Antoine Louis Barye. *Length* 8 *inches*

80. BEAR AND MONKEY IN BATH TUB *Christophe Fratin, French:* 1810-1864
Shaggy bear in a bath tub having his claws trimmed by a monkey with a razor; brown patina. Signed. *Length* 9½ *inches*

81. STAG GRAZING *Pierre-Jules Mêne, French:* 1810-1880
Full-grown stag reaching up for the foliage of a tree stump; dark brown patina. Signed.
Height 9 *inches*

82. GOAT AND KID *Pierre-Jules Mêne, French:* 1810-1880
Rearing shaggy goat playing with its kid; dark brown patina. Signed.
Height 9¾ *inches*

83. SPORTSMAN AND THREE HOUNDS *Alfred Dubucand, French: XIX Century*
Youthful sportsman holding three straining hounds on a leash and encouraging them onward; light brown patina. Signed. *Length* 9¼ *inches*

84. TWO ANIMAL STATUETTES *XIX Century*
Arab riding a camel, by A. Leonard; and shaggy hound playing with a ball, by Waagen.
Lengths 9 *and* 10¼ *inches*

85. TWO ANIMAL GROUPS
Bull and cow elephant walking, by Sally James Farnham; whippet playing with a ball, by Pierre-Jules Mêne. Green and brown patinas respectively. *Heights* 5 *and* 5¾ *inches*
[See illustration of one]

86. TWO POINTER DOGS: PAIR STATUETTES *Pierre-Jules Mêne, French:* 1810-1880
Alert dog pointing game, on rough oblong base; dark patina. *Length* 7¼ *inches*
[See illustration of one]

87. POINTER DOG *Jules Moigniez, French: XIX Century*
Dog flushing partridges in undergrowth; brown patina. Signed. *Length* 8¼ *inches*
[See illustration]

[NUMBER 89]

CENTRE ROW: NOS. 87-88 AT TOP: NOS. 85-86

88. TWO GREYHOUNDS *Pierre-Jules Mêne, French:* 1810-1880
Two prancing dogs playing with a ball. On molded oval base; dark brown patina. Signed.
Length 8¼ *inches*

20

[See illustration]

89. POINTER DOG *Alfred Dubucand, French: XIX Century*
Standing alert dog, its head turned to the right, on oblong base strewn with underbrush; brown patina. Signed. *Length* 11½ *inches*

15

[See illustration]

90. Spaniel and Two Beagles — *Jules Moigniez, French: XIX Century*
Three dogs frisking about a fox hole, on oval base; dark brown patina. Signed.
Length 9½ *inches*

91. Frederick the Great
In military garb and wearing cockaded bicorn hat, mounted on a prancing charger. Probably German nineteenth century. *Height* 15 *inches*

92. Infant Satyr — *Janet Scudder, A.N.A., American: b.* 1875
Naked *putto* holding two pipes, his right foot upon the back of a crab; brown patina. Signed. *Height* 14½ *inches*

93. Bison Fighting a Bear — *Isidore Jules Bonheur, French:* 1827-1901
Magnificent bull bison goring a grizzly bear which lies beneath his forefeet. Brown patina. Signed on oval base. *Length* 14½ *inches*

94. Lion Walking — *Antoine Louis Barye, French:* 1796-1875
Depicting a powerful beast with shaggy mane; oblong base. Signed. Posthumous cast.
Length 15½ *inches*

95. Horse Jumping — *G. d'Illiers, French: XIX Century*
A hunter vaulting a bar jump. On wood base. Signed. *Height* 14 *inches*

96. Three Foxes with Chicken — *Ferdinand Pautrot, French: XIX Century*
Three foxes with a chicken grouped about a lair; brown patinas. Signed.
Length 16½ *inches*

97. Tiger Walking — *Antoine Louis Barye, French:* 1796-1875
Stalking figure with teeth bared in a defiant snarl; oblong base. Signed. Posthumous cast.
Length 16½ *inches*

98. Huntsman and Hound — *Pierre Jules Mêne, French:* 1810-1880
Huntsman holding a straining hound on a leash. Rocky leaf-strewn base signed, and dated 1879. Dark brown patina. *Height* 19 *inches*

99. Chief White Eagle — *Charles Schreyvogel, A.N.A., American:* 1861-1912
Slightly under life size, an elderly Indian, his hair tied in two plats which fall over his chest. Inscribed on back of plinth. *White Eagle by Charles Schreyvogel, copyright* 1899. Cast by Roman Bronze Works, N. Y. *Height* 20 *inches*

100. Moose — *Henry Merwin Shrady, American:* 1871-1922
A bull moose with magnificent antlers standing on a rocky eminence; dark patina. Signed. Cast for Theodore B. Starr, Inc., New York. *Height* 21½ *inches*

101. Sportive Putti — *Raingo Frères, Paris: XIX Century*
Two *putti* playing upon the back of a goat and supporting a companion upon their shoulders. Rocky base signed RAINGO FRÈRES. Deep brown patina. *Height* 22 *inches*

[NUMBER 102]

102. La Parque et La Convalescente *Auguste Rodin, French:* 1840-1917
Figure of an old woman representing one of the Fates seated on a rock, embracing a nude child lying across her knees. Base signed. Blackish brown patina. Cast by Fumière, succ. to Thiébaut Frères. Executed in 1894. *Height* 21 *inches*

875 — *Note:* The group may be found in the following works of reference: Otto von Grautoff, *Rodin,* 1911, ill. (in marble), p. 76; Victor Frisch and Joseph T. Shipley, *Auguste Rodin, A. Bigraphy,* 1939, p. 429.

Collection of E. W. Hellwig, New York, 1941

[See illustration]

103. Russian Bear *C. F. Woerffel, Russian: XIX Century*
Shaggy black bear reared on its hind legs, an uprooted tree stump at its feet; dark patina.
40 — Signed FARR. C. F. WOERFFEL, ST. PETERSBURG.

104. MATADOR *Pierre-Jules Mêne, French:* 1810-1880
Richly costumed standing figure grasping sword and *muleta,* awaiting the onrush of the bull; rich brown patina. Signed on the circular base. *Height* 21¼ *inches*

20

105. S. MICHAEL AND THE DRAGON *Emmanuel Fremiet, French:* 1824-1911
The archangel in armor with raised sword overcoming the dragon. In gilded bronze. Signed. On round plinth of *rouge* marble. *Height* 23½ *inches*

60

106. JUVENILE GRENADIER *Célestin-Anatole Calmels, French: b.* 1822
In the uniform of a Napoleonic Grenadier regiment with musket, standing at ease. In gilded bronze. Signed on circular base. *Height* 21 *inches*

27 10

107. THE INFANT FAUN *Lilli Steiner, American Contemporary*
Nude laughing figure of a man with a pelt tied behind his loins, tossing up into the air an infant faun; greenish patina. Signed. *Height* 25 *inches*
Collection of Mrs Robert L. Dodge, Parke-Bernet Galleries, Inc, 1940

35

108. TWO RACING GREYHOUNDS *Richard Fath, French: b.* 1900
Graceful figures of dogs in running attitude. Signed on oblong base. Russet and greenish patina. *Length* 28 *inches*

22 10

PAINTINGS

JEAN LEON GEROME FRENCH: 1824-1904
109. *THE WAILING WALL: JERUSALEM.* Figures in Oriental garb in prayer before the sunlit wall. Signed at lower left J. L. GEROME. *Panel:* 9½ *x* 7¼ *inches*

140

HIPPOLYTE PAUL DELAROCHE FRENCH: 1797-1856
110. *THE KEYS OF THE BASTILLE.* Insurgent *citoyens* of Paris with bayonets, freeing the prisoners of the Bastille and bearing on their shoulders a wreathed youth carrying two mammoth keys. Signed at lower right PAUL DELAROCHE.
Watercolor 11¼ *x* 14 *inches*

60

ETIENNE JEANROT FRENCH: 1699-1789

111. *UNE MATINEE DE FAMILLE.* An interior, with two young women at a tea table, one in a scarlet *polonaise robe,* the other in black and white costume, each accompanied by a child; a youth stands by the window. *Cradled panel:* 13 *x* 10 *inches*

80-

FELIX ZIEM FRENCH: 1821-1911

112. *THE BATHERS.* Rocky shore of a blue sea with a girl in white seated in the foreground by a tidal pool, another bathing at the water's edge. Inscribed at lower left *Offert à mon ami Tripp.* Signed ZIEM, and dated *Oct.* '91. *On board:* 11¾ *x* 18½ *inches*

150- Collection of R. H. Tripp Esq., Paris

WILLEM MARIS DUTCH: 1844-1910

113. *COW IN A LANDSCAPE.* A black and white cow wading in a stream before a screen of bushy green foliage; at the left, cattle grazing in the distant field. Signed at lower left WILLEM MARIS. *Panel:* 9¾ *x* 14½ *inches*

40-

Painted in 1888

Collection of M. Knoops, 1910

Collection of Jacob Wertheim, New York, 1936

ADOLPHE JOSEPH MONTICELLI FRENCH: 1824-1886

114. *CONCERT SOUS LES ARBRES.* Depicting a flute player in scarlet, surrounded by three ladies in colorful attire, before a dark emerald background suggesting foliage. Signed at lower left MONTICELLI. *Panel:* 14½ *x* 10½ *inches*

35-

HENRI JOSEPH HARPIGNIES FRENCH: 1819-1916

115. *LANDSCAPE.* Tall poplars and green undergrowth bordering a narrow meandering stream which reflects the light of a blue sky flecked with clouds; in the distance a sloping field. Signed at lower left H. J. HARPIGNIES, and dated 1900. 22 *x* 16¼ *inches*

115-

[NUMBER 116]

CHILDE HASSAM, N.A. AMERICAN: 1859-1935

116. *MIDSUMMER MORNING.* A young woman in rose and gray-blue Edwardian costume with fur tippet, carrying her hymnal and prayer book, is advancing across a sunlit walk, the ground patterned with the reflections from a tree at the right; behind her figures on the steps of a white Colonial church, and a man seated in the shade of the tree. Signed at lower left CHILDE HASSAM. 24¼ x 18 *inches*

300-

From E. & A. Milch, Inc., New York

World's Columbian Exposition, Chicago, 1893

Exhibited at the Wadsworth Athenaeum, Hartford, Conn., 1942

[See illustration]

WILLIAM KEITH — AMERICAN: 1839-1911

117. *LANDSCAPE WITH CATTLE.* A narrow stream bisects a wood of oaks, reflecting a blue sky visible through the branches; on the right bank cattle are wandering along a path, grazing along the borders, the leader emerging into a patch of sunlight. Signed at lower right W. KEITH, and dated S. F. 1900. *24 x 36 inches*

Collection of Henry Seligmann, New York, 1934

EDWARD WILLIS REDFIELD, N.A. — AMERICAN: B. 1869

120. *FEBRUARY.* A winding blue river forking about a snow-covered island between banks with slender trees, houses seen in the distance. Signed at lower right E. W. REDFIELD. *36 x 50 inches*

HENRY PEMBER SMITH — AMERICAN: 1854-1907

121. *LANDSCAPE.* Green countryside with tall oak trees in full foliage bordering a narrow stream. Signed at lower right HENRY P. SMITH. *20 x 28 inches*

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

122. *LANDSCAPE.* A pool reflecting the light of the setting sun, and the tall trunks of trees and green foliage of high birches on the farther shore. Signed at lower right H. J. HARPIGNIES, and dated 1910. *25½ x 32 inches*

BRUCE CRANE, N.A. — AMERICAN: 1857-1937

123. *WINTER SOLITUDE.* A wood of birches bordering a snow-covered field, with a small frozen pool in the foreground, the bare branches patterned against a fading sunset sky. Signed at lower left BRUCE CRANE. *25 x 30 inches*

FRANZ SERAPH STIRNBRAND — AUSTRIAN: 1788-1882

124. *PORTRAIT OF A MAN.* A young man in black coat braided with frogs, seated in an Empire armchair before a rose-lake drapery, his left hand resting on a table and holding a document. Signed at lower left STIRNBRAND, and dated 1882(?). *On copper: 12 x 9½ inches*

POMPEO MASSANI — ITALIAN: 1850-1920

125. *THE SMOKER.* Half-length figure of a man in Louis XVI buff-yellow satin costume with embroidered white waistcoat, and wearing a *tricorne;* smoking a clay pipe. Signed at upper left P. MASSANI, and dated 1884. *12½ x 10 inches*

ALBERTO PASINI — ITALIAN: 1826-1899

126. *THE CARAVAN.* Desert scene with camels carrying howdahs accompanied by Arab horsemen with figures on foot traveling in a procession. Blue sky. Signed at lower left A. PASINI. *10½ x 13¾ inches*

JEAN LEON GEROME — FRENCH: 1824-1904

127. *HAREM BATHERS.* Harem interior with two nude figures seated at the edge of a pool, and robed figures of guards within an arch in the background; in the foreground two nudes, one sitting gazing towards the observer, with an orange drapery and *nargileh* at her side. Signed on stretcher of settee, J. L. GEROME. *26 x 21 inches*

BRITISH SCHOOL — XIX CENTURY

128. *H.M.S. LION.* Three men-o'-war flying the red ensign, one anchored off to the left and two at centre under sail, the *Lion* with a dinghy in tow; at the right a sloop before the cliffs of the shore. Cumulus sky. *25 x 30 inches*

BRITISH SCHOOL — LATE XVIII CENTURY

129. *PORTRAIT OF A GENTLEMAN AND CHILD WITH DOG.* A man in light brown coat and white waistcoat, leaning against an embankment; at his side a child in white frock and scarlet slippers, playing with a dog. *23½ x 15¼ inches*

From Daniel Farr, New York

CHARLES OLIVIER DE PENNE — FRENCH: 1831-1897

130. *HOUNDS.* Five hounds leashed to a tree with a bugler standing at the edge of a wood in the left distance. Signed at lower right CH. DE PENNE. *10½ x 8¼ inches*

GEORGE T. VEAL — BRITISH: XIX CENTURY

131. *PORTRAITS OF THOROUGHBREDS: SET OF FOUR PAINTINGS.* 'Jack Shigar' with W. Scott up; 'Memon' with W. Scott up; 'Petrus Roudon'; and 'Petre Marrida', with J. Robison up. All winners of the St. Leger Stakes. *18 x 24 inches*

G. D. GILES — BRITISH: FL. 1890

132. *FOX-HUNTING SCENE.* Hounds in full cry crossing the foreground, followed by huntsmen taking a hedge and approaching a gate. Background of open country. Signed at lower left G. D. GILES, and dated 1896. *22 x 30 inches*

ERSKINE NICOL, A.R.A. — SCOTTISH: 1825-1904

133. *IRISH STEW.* Rustic interior, with a woman carrying a bowl of stew to three rustics seated at a table, at the left two children. Signed at lower right E. NICOL, and dated 1851. *17 x 23¼ inches*

HENRY STULL — AMERICAN: 1851-1913

134. *THOROUGHBREDS RACING: THREE PAINTINGS.* Entering the Last Quarter, Champion Stakes, Run at Sheepshead Bay, 1904, with the winner 'Stalwart' with jockey Redfern up; Finish of the White Plains Handicap Race run at Morris Park, 1903, with winner 'Divination'; and 'Ladkin', 'Dunlin' and 'Ray Jay', owned by August Belmont, Diamond Jim Brady and James R. Keene. All signed HENRY STULL, two dated 1903 and 1904. [Lot.] *20 x 28 inches; 23 x 28 inches and 24 x 29 inches*

AUGUSTO TOMINZ — ITALIAN: fl. 1900

135. *THE AMBUSCADE.* Seventeenth century attackers in half armor mounted on galloping horses rushing to surround a covered wagon with an escaping white horse. Signed at lower left A. TOMINZ, and dated '02. *36 x 22 inches*

TWO CHINESE PAINTINGS — CIRCA 1790

136. *VIEWS OF THE BOGUE AND WHAMPAO NEAR CANTON, CHINA: TWO PAINTINGS.* Square-rigged ships and Chinese junks in the Bogue, the entrance to the Canton River, with a view of the fortified islands of North and South Wantung; the other of Whampao, the island port. By a Chinese artist, for the European market. *20 x 25½ inches*

[NUMBER 137]

NOEL COYPEL FRENCH: 1690/2-1734

137. *COURTS OF THE GODS: PAIR CARTOON PAINTINGS FOR TAPESTRIES.* Mythological figures—Jupiter, Vulcan, Mercury and Venus—surrounded by winged amors in sculptured Roman courts, seen within frameworks with draperies supported by flying cherubs. *19 x 16½ inches*

60

[See illustration]

NOEL COYPEL FRENCH: 1690/2-1734

138. *COURTS OF THE GODS: PAIR CARTOON PAINTINGS FOR TAPESTRIES.* Mythological scenes, with Minerva and Jupiter surrounded by figures before Roman palaces, with buildings seen in the background against blue skies; within painted frameworks with draperies drawn by flying amors. *18 x 11¼ inches*

00

ADRIAEN VAN OSTADE DUTCH: 1610-1685

95 139. *COTTAGE INTERIOR.* High-ceilinged interior with a woman washing cloth in the light of a half open door, a child seated at her side.

Cradled panel: 8¼ x 11½ inches

DUTCH SCHOOL XVII CENTURY

5 140. *THE RAT CATCHER.* A village scene with a figure appearing at a half open door addressing the rat catcher who is accompanied by a child; another figure in the background at the door of a thatched cottage. *Cradled panel: 10½ x 9 inches*

GOVERT FLINCK — DUTCH: 1615-1660

141. *PORTRAIT OF A LADY AND GENTLEMAN: PAIR PAINTINGS.* Bust-length figures to half left and half right respectively, of a lady in a rose white gown with plumed headdress, and a gentleman in fur-trimmed scarlet doublet with brimmed black hat with ostrich. *Panel:* 6¾ *x* 5½ *inches*

100

DUTCH SCHOOL — XVII CENTURY

144. *SKATING SCENE.* The tents of an encampment with Dutch flags, bordering a frozen river with figures of peasants and soldiers on the shore; skaters and a horse-drawn sleigh animate the scene. *Cradled panel:* 13½ *x* 24 *inches*

60

JAN BOTH — DUTCH: 1610-1652

145. *THE CARD GAME.* Group of three rustics seated before a rocky precipice, with a woman and child walking in the background. *Panel:* 15½ *x* 13 *inches*

210

PIETER NEEFS — FLEMISH: 1620-1675

146. *INTERIOR OF A DUTCH CHURCH.* High vaulted interior of a church looking towards the apse with a pulpit at the left; groups of figures appear in the middle distance on the tiled floor. 48 *x* 58½ *inches*

70

WILLEM VAN DE VELDE — DUTCH: b. 1667

147. *DUTCH MEN-O'-WAR.* Seventeenth century square rigged men-o'-war flying the Dutch flag under sail on a gray sea, with fishermen in a small vessel drawing in nets in the foreground. 31½ *x* 43 *inches*

260

DUTCH SCHOOL — XVII CENTURY

149. *PORTRAIT OF A LADY.* Bust-length portrait of a woman in a black gown trimmed with brown fur, with goffered white ruff and starched white cap. Neutral background. *Panel:* 23 *x* 19 *inches*

85

DUTCH SCHOOL — XVII CENTURY

150. *LANDSCAPE WITH FIGURES.* The ruins of a tower and fortress on the hill at left, with peasants with pack horses and a shepherd on the winding road below; a vista of low hills at the right. Signed illegibly on steps at left, and dated 1682 (?). *Cradled panel:* 23 *x* 46½ *inches*

80

[NUMBER 151]

125-

SPANISH SCHOOL XVII CENTURY

151. *DUCHESS OF BRAGANZA.* Half-length figure, slightly to the left, in black gown with slashed sleeves and wide white collar edged with van dyke lace trimmed with scarlet rosettes, with a plumed and jeweled black hat; within a painted oval. Carved and gilded and red polychromed frame. *30 x 25½ inches*

Companion to the following

Collection of Don F. L. Stagg y Caamaño, New York, 1938

[See illustration]

SPANISH SCHOOL — XVII CENTURY

152. *DUKE OF BRAGANZA, GOVERNOR OF CHILE.* Portrayed at bust-length to half right in armor with a broad white collar edged with lace, and with a dark cloak over the left shoulder. Neutral background; within a painted oval. Carved and gilded and red polychromed frame. *30 x 25½ inches*

Companion to the preceding

Collection of Don F. L. Stagg y Caamaño, New York, 1938

PIERRE MIGNARD — FRENCH: 1610-1695

153. *PORTRAIT OF MOLIERE.* Three-quarter-length seated figure of a gentleman wearing a curled brown periwig and richly brocaded robe, holding in his left hand a manuscript, his right resting upon a red carpeted table. *48 x 38 inches*

Exhibited at the Worcester Art Museum, Worcester, Mass.

MAURICE QUENTIN DE LA TOUR — FRENCH: 1704-1788

154. *BOY WITH KITE.* Full-length figure of a boy in Louis XV costume with blue coat and embroidered buff waistcoat, holding at his right a white kite; landscape background with a tree at left. *51¼ x 38¾ inches*

LOUIS MICHEL VAN LOO — FRENCH: 1707-1771

155. *KING FERDINAND VI, AS CROWN PRINCE.* Three-quarter-length figure to half left in gold-braided sapphire-blue coat with scarlet sash, holding a baton and wearing the blue ribbon and star of the St. Esprit and the collar and pendant of the Golden Fleece. Draped column in the background with a marine view. *45½ x 32 inches*

HENRY STONE (OLD STONE) — BRITISH: 1600-1652

156. *CHARLES II AS A BOY, AFTER VAN DYCK.* Three-quarter-length figure in armor, with lace jabot, holding a pistol and resting the left hand on an armet. Brown background, green drapery at the left. *34 x 27½ inches*

Note: After the painting by Van Dyck in the collection of the Duke of Portland, Welbeck Abbey (see Gustav Gluck, *Van Dyck,* Klassiker der Kunst ed., 1931, p. 388).

FRANCOIS HUBERT DROUAIS AND ATELIER — FRENCH: 1727-1775

157. *PORTRAITS OF THE DAUPHIN AND DAUPHINE: PAIR PAINTINGS.* Half-length figures, slightly to the left, the Dauphin in gold-braided dark blue coat and waistcoat with ribbon and star of an order; the Dauphine in light gray gown trimmed with rose bows and lace, her hair dressed with black plume and flowers. Neutral backgrounds. *38¼ x 30¼ inches*

Collection of Conte di Cebrario

Collection of George A. Hearn, New York, 1918

LOUIS TOCQUE (SCHOOL OF) FRENCH: 1696-1772

75 158. *PORTRAITS OF TWO CHILDREN.* Three-quarter-length figures of two sisters, the elder in a dark green gown, the younger in pale rose and holding a basket of cherries. Landscape background with columns at the right. 32½ *x* 25½ *inches*

FRANCOIS DE TROY FRENCH: 1645-1730

40 159. *PORTRAIT SAID TO BE OF THE ARTIST'S SON.* Waist-length figure to the left, holding a palette and brush before an easel; wearing a black satin coat with narrow lace collar and full brown periwig, a gold chain over the left shoulder. 30½ *x* 25½ *inches*

From Roebel and Reinhardt, Milwaukee, 1897

Collection of Annie L. Benjamin, Parke-Bernet Galleries, Inc., 1939

85 THOMAS HUDSON BRITISH: 1701-1779

160. *ANTHONY, 4TH EARL OF SHAFTESBURY.* At three-quarter-length, standing to the right, wearing a light gray satin coat with ermine-lined crimson mantle and jeweled hat with rolled rim, resting the gloved left hand on a cane. Landscape background. 50½ *x* 40 *inches*

BRITISH SCHOOL XVIII CENTURY

100 161. *PORTRAIT OF A GENTLEMAN IN SCARLET COAT.* Waist-length figure to half left looking toward the observer, in gold-braided double-breasted scarlet coat with black facings. Brown background. 30 *x* 25 *inches*

SIR GODFREY KNELLER BRITISH: 1646-1723

95 162. *PORTRAIT OF A LADY.* Three-quarter-length seated figure facing the observer, of a young woman in a jeweled gray gown with rose red scarf, leaning the right arm on a flowering embankment, holding orange blossoms in the left hand. Wooded background. 48 *x* 38 *inches*

HENRY STONE (OLD STONE) BRITISH: 1600-1652

80 163. *EQUESTRIAN PORTRAIT OF KING CHARLES I, AFTER VAN DYCK.* Before an open landscape and a threatening sky is the figure of the monarch in black armor, his brown hair falling over a white lace collar; mounted upon a spirited gray charger with scarlet trappings. 61 *x* 45 *inches*

Note: After the equestrian figure of Charles I in the painting *Charles I on Horseback, with his equerry St. Antoine,* from the Windsor Castle collection. See G. Glueck, *Van Dyke,* Klassiker der Kunst ed. 1931, p. 372.

90 SPANISH SCHOOL CIRCA 1600

164. *PORTRAIT OF A GENTLEMAN.* Portrayed at three-quarter-length standing to half left, in black costume braided in silver with gray satin sleeves, the left hand resting on his sword hilt. Crimson drapery at the left. 49½ *x* 40 *inches*

[NUMBER 165]

SEBASTIANO DE BARTOLO MAINARDI AND BOTTEGA

ITALIAN: 1460-1513

165. *VIRGIN AND CHILD WITH THE INFANT S. JOHN.* Full-length figure of the Virgin in crimson gown and green mantle with a striped wimple, standing on a red tiled terrace before a balustrade, holding the nude Child Who leans towards S. John kneeling at the left. Landscape background with boats upon a river and buildings bordering the farther shore. Tabernacle frame. *Cradled panel: 31 x 15 inches*

325

Collection of the Countess de Brabant, New York

[See illustration]

[NUMBER 166]

SIENESE SCHOOL XIV CENTURY

166. *MADONNA AND CHILD.* Half-length figure of the Madonna in gold and scarlet robe and dark hooded mantle with gold border; the Child in a white tunic and scarlet cloak, held at her right, with a bird perched upon His hand. Raised gold halos, gold background. *Cradled panel:* 31¾ *x* 19½ *inches*

[See illustration]

ANTONIO MORO — DUTCH: 1512-1577

167. *PORTRAIT PRESUMED TO BE OF FERDINAND ALVAREZ OF TOLEDO, DUKE OF ALBA.* Half-length figure to half right of the bearded nobleman in gold damascened armor with rose shoulder sash and collar and pendant of the Golden Fleece, holding a baton. Dark background. *Cradled panel:* 32½ *x* 24 *inches*

Note: See accompanying authentications by Dr. Gustav Glück, dated Vienna, Dec. 2, 1931 and by Prof. Hans Hildebrandt, dated Stuttgart, Sept. 18, 1930, the former stating that he considers the picture "an excellent detailed replica of Ferdinand Alvarez of Toledo, Duke of Alba (1508-1582) mayor of the Netherlands, by Anton Mor van Dashorst of the year 1549 in the Hispanic Society of America in New York (another replica in the Museum at Brussels)." The latter describing the above as "a very good work by Antonio Moro (Antonis Mor) and belongs to the row of portraits which Moro painted of his Maecenas in Brussels. The state of preservation is excellent. I have noted it for future publication."

220—

LORENZO LOTTO — VENETIAN: 1480-1556

168. *ALFONSO D'ESTE, DUKE OF FERRARA.* Three-quarter-length portrait, in black doublet slashed with white, and black coat ornamented with gold aiglets, an embroidered white shirt showing at neck and wrists; on his head, a plumed black hat with matching gold aiglets and jewel; carrying the right hand at his belt, the left hand resting on his sword hilt. Green background. 42 *x* 32¼ *inches*

210—

Collection of Sir Coutts Lindsay

Collection of Sir George Donaldson Bart, Hove, Sussex

Winter Exhibition, Royal Academy, London, 1911 (as *Italian School*)

SCIPIONE PULZONE (CALLED GAETANO) ROMAN: 1550-1600

169. *PORTRAIT SAID TO BE OF MARIA DE' MEDICI.* Three-quarter-length figure to half left of a young woman with auburn hair, standing to the right of a green velvet armchair and a rose drapery; she wears a black surcoat and silver-embroidered gown with lace ruff, her left hand toying with long strands of pearls. Signed on chair at left SCIPIO CAIETANUS (sic) *faciebat,* and dated 1594. 58 *x* 40 *inches*

170—

From P. Jackson Higgs, New York, 1922

Collection of Emma Rockefeller McAlpin, New York, 1935

SPANISH SCHOOL EARLY XVI CENTURY

170. *MADONNA AND CHILD WITH SS. BENEDICT AND THERESA AND SIXTEEN SCENES FROM THE PASSION AND THE LIFE OF THE VIRGIN.* Enthroned figure of the Virgin holding the nude Child with two flying angels supporting her crown, before a green canopy; at the foot of the throne kneeling figures of S. Benedict and S. Theresa in black and white robes holding lilies, with kneeling figures of the Donor and family behind him. Surrounding the central panel fifteen smaller scenes representing the life and death of the Virgin and scenes from the Passion, with a depiction of the Descent into Hell. *Panel:* 84½ *x* 53½ *inches*

Collection of the Roerich Museum, New York, 1930

LIGURIAN SCHOOL XV CENTURY

171. *ALTARPIECE.* Seated figure of a saint in bishop's robes holding a crozier, with fingers raised in benediction; at right and left respectively, S. Clara in nun's robes and S. Nicholas of Tolentino, with small kneeling donors at their feet. Above, in crocketed frames, the Crucifixion flanked by two Fathers of the Church and S. Denis carrying his head. *Panel:* 50 *x* 48¾ *inches*

Collection of Mrs Stephen H. P. Pell, Parke-Bernet Galleries, Inc., 1940

FLEMISH SCHOOL XVII CENTURY

172. *THE ADORATION OF THE MAGI.* The Virgin in rose gown seated on the ruins of masonry, with S. Joseph and figures from the king's retinue standing behind her before a rustic cottage; the three Magi richly garbed in green, crimson and yellow appear before the Child with gifts, attended by two pages. In the right background figures before a landscape of buildings bordering a canal. *Cradled panel:* 28½ *x* 40½ *inches*

[NUMBER 173]

ANDREA DEL SARTO AND BOTTEGA ITALIAN: 1486-1531

173. *THE HOLY FAMILY.* The Madonna in rose gown with blue scarf and mauve wimple, kneeling at the right with the nude Child at her side holding a scroll, resting His hands on her knee; behind them S. Joseph in a saffron cloak, looking up at the infant S. John who stands gesturing with the right hand and holding his reed cross. Landscape background with a high curved horizon beneath a blue cumulus sky.

350/

Cradled panel: 52½ *x* 39 *inches*

Note: A MS. certificate by Sig. Giulio Cantalamessa, Director of the Borghese Gallery, Rome, dated Dec. 20, 1923, will be given to the purchaser. The above figure of the Madonna is another version of the Madonna in Del Sarto's *Holy Family* in the Pitti Palace, Florence.

[See illustration]

FLEMISH SCHOOL CIRCA 1500

174. *MADONNA AND CHILD.* Half-length figure of the Madonna in rose gown and blue hooded mantle with a white wimple, standing before the black and gold brocaded cloth of honor supporting the Child with both hands. Tabernacle frame.

Cradled panel: 11½ *x* 7½ *inches*

NORTH ITALIAN SCHOOL XVI CENTURY

175. *THE HOLY FAMILY.* Half-length figures of S. Joseph in gray and saffron robes, and the Madonna in henna gown and green mantle, standing before a green drapery in adoration of the nude Child Who lies upon a parapet holding a bird; at His side the infant S. John. 27½ *x* 21½ *inches*

MARCELLO VENUSTI NORTH ITALIAN: 1515-1579

176. *THE HOLY FAMILY.* Depicting the nude Child supported upon a white cloth in the arms of the Madonna, who is seen at the right in rose gown, olive green wimple, and dark green mantle; at the left is S. Joseph leaning upon his staff, wearing a saffron-lined olive green cloak. 45½ *x* 32 *inches*

Collection of Frank Gair Macomber, New York, 1936

WESTPHALIAN SCHOOL LATE XVI CENTURY

177. *THE ADORATION OF THE MAGI.* The three kings in scarlet, green, and brocaded saffron costumes, one kneeling, and one with a boy attendant in green, presenting gifts to the nude Child held by the Virgin seated at centre in a rose gown, S. Joseph appearing behind them. Ruins of arches in the background.

Cradled panel: 26½ *x* 20½ *inches*

LEVANTINE SCHOOL

178. *THE SAVIOR AND THE VIRGIN AND CHILD WITH SAINTS: PAIR PAINTINGS.* Depicting the Savior and the Virgin and Child supported by trees which enclose figures of the apostles and saints in the curving branches; above, an apparition of God the Father. Gold background. *Panel:* 20 *x* 15½ *inches*

LORENZO DI CREDI (SCHOOL OF) FLORENTINE: 1459-1537

179. *MADONNA AND CHILD.* The Madonna in aubergine robe and green mantle, holding the nude Child on her knee. Landscape background seen beyond a crimson cloth of honor. *Panel:* 21 *x* 14¼ *inches*

Note: A composition similar to the Madonna and Child in the State Academy of Art, Düsseldorf.

From the Monastery of San Stefano, near Florence

From the Galerie Sedelmeyer, Paris

GERMAN SCHOOL XVII CENTURY

180. *ROMAN RUINS WITH FIGURES.* Two couples strolling before the ruins of a peristyle enclosing an obelisk and the apse of a cathedral, a woman in red with a child seated by a fountain at left. 32½ *x* 43 *inches*

VENETIAN SCHOOL — XVIII CENTURY

181. *MEDITERRANEAN HARBOR SCENE.* Green hills sloping to the bay with the buildings of a port bordering the quays; in the foreground is a busy scene of figures strolling along a wharf, before the square building of the Customs House.

50

25¾ *x* 34 *inches*

From the Ehrich Galleries, New York, 1934

JOSEPH BIAYS ORD — AMERICAN: 1805-1865

182. *PORTRAIT OF A LADY.* Portrayed at bust-length, within a painted brown oval, turned to half right and glancing to the left; wearing a gray-green gown with ruffled low neck and necklace. Signed at right J. B. ORD, and dated 1834. 30 *x* 25 *inches*

35

AUSTRIAN SCHOOL — CIRCA 1825

183. *PORTRAIT OF A CHILD.* Full-length figure of a young girl in yellow frock with blue scarf, standing in a flowering landscape, looking down at a spaniel at her right.

200-

62 *x* 39 *inches*

J. SCOTT — BRITISH: FL. 1850

184. *STORM AT SEA.* Various square-rigged ships, with two men-o'-war in the foreground, riding a storm at anchor in a harbor before a mountainous shore. Signed at lower right J. SCOTT, and dated 1853. 24 *x* 47½ *inches*

Pen

THOMAS COUTURE — FRENCH: 1815-1879

185. *BACCHIC SCENE.* A bearded youth in rose red coat and wreathed with a grapevine, is seated in the foreground holding an empty chalice; in the background at left a couple embracing, other figures seen at right. Landscape background. Signed on wall at left T. COUTURE. 43½ *x* 35¼ *inches*

150

CHARLES JOSHUA CHAPLIN — FRENCH: 1825-1891

186. *PORTRAIT OF A GIRL.* With light hair cut in bangs and dressed with a red flower, depicted at half-length in a white *peignoir* and white fichu, holding a sleeping cat in her arm. 28¾ *x* 19½ *inches*

35

JULES BRETON — FRENCH: 1827-1906

187. *PEASANT GIRL KNITTING.* Barefooted young girl in black dress with white fichu and cap, sitting on the bent trunk of an apple tree, knitting a red and blue sock; sunlit wooded background. Signed at lower right JULES BRETON, and dated 1870.

280-

63 *x* 50 *inches*

From M. Knoedler & Co., Inc., New York

ANTONIO MANCINI — ITALIAN: 1852-1930

188. *HEAD OF A GIRL.* Portrait sketch of a dark-haired young girl leaning from the left, the right hand visible; costume sketched in green, yellow, white, and black. Gray green background. 24½ *x* 19½ *inches*

40-

CAESAR PHILIPP GERMAN: B. 1859

189. *TYROLEAN PEASANT.* A bearded peasant in Tyrolean costume with gray green coat and dark green waistcoat and brimmed hat; holding a pipe in the left hand. Signed at upper right CAESAR PHILIPP, and dated '07. *30 x 23½ inches*

Collection of Mr and Mrs Percy A. Rockefeller, Parke-Bernet Galleries, Inc., 1938

JAMES G. TYLER AMERICAN: 1855-1931

190. *SCHOONER.* A schooner under full sail towing a red dory through the breaking waves of a blue-green sea, a rocky shore at the left, other ships in the distance. Signed at lower right JAMES G. TYLER. *19¾ x 29¾ inches*

[END OF FIRST SESSION]

NUMBERS 199 AND (AT TOP) 200

SECOND AND LAST SESSION

Thursday, February 11, 1943, at 2 p.m.

CATALOGUE NUMBERS 191 TO 390 INCLUSIVE

EUROPEAN AND AMERICAN BRONZES

191. Two Animal Groups *French, XIX Century*
A stag and doe, by Pierre-Jules Mêne, and a wild horse attacked by wolves, by Jules Moigniez. Dark brown patina. *Lengths 7 and 8¼ inches*

192. Two Statuettes of Sheep *French, XIX Century*
Sheep grazing, by Rosa Bonheur; and sheep with feeding lamb, by Pierre-Jules Mêne. *Lengths 8¼ inches and 9 inches*

193. Arab Boy on Donkey *Paul Aichele, German: XIX-XX Century*
A scantily clothed boy on a bucking donkey; gold-brown patina. Signed. *Height 9½ inches*

194. Stag *Alfred Dubucand, French: XIX Century*
Standing animal, its head turned to the right, with six points or tines; golden brown patina. Signed. *Height 10 inches*

195. Two Dancers *Maude Sherwood Jewett, American: b. 1873*
A pirouetting nude couple with clasped hands, their heads thrown back; greenish brown patina. Signed, and dated 1924. *Height 10¾ inches*

196. English Bulldog
Well-modeled standing figure, on irregular base. Signed (unidentified) and dated 1904. *Height 11 inches*

197. Irish Terrier *J. Willoughby Mitchell, American: XIX-XX Century*
Standing in alert attitude, on oblong base; dark brown patina. Signed, and dated 1910. Cast by Roman Bronze Works, N. Y. *Length 11¼ inches*

198. Dachshund *Antoine Louis Barye, French: 1796-1875*
Standing in observant attitude, on molded oblong base; brown patina. Signed. *Length 12 inches*

199. Race Horse *Isidore Jules Bonheur, French: 1827-1901*
Bay horse tethered to a post, impatiently stamping with its near hind and off forelegs. Signed on the molded oval base. *Length 20½ inches*

[See illustration]

200. Race Horse with Jockey Up *Pierre-Jules Mêne, French: 1810-1880*
Walking horse ridden by jockey, and stepping forward with the right foreleg; dark brown patina. Signed on the oval base, and dated 1863. *Height 17 inches*

[See illustration]

201. CROUCHING POINTER *Pierre-Jules Mêne, French:* 1810-1879
On oval leafy base; signed. *Length* 12 *inches*
12 56 Collection of Harry D. Holloway, Parke-Bernet Galleries, Inc., 1939

202. HOUND WITH DEAD HARE *Pierre-Jules Mêne, French:* 1810-1880
Splendid figure of a lean hound walking upon a base of tree stumps and fallen twigs, carrying in its mouth a dead hare. Gold brown patina. Signed upon the base.
17 56 *Length* 12 *inches*

Collection of Charles Hitchcock Tyler, New York, 1933

203. WILD HORSE PROTECTING HER COLT *Christophe Fratin, French:* 1810-1864
70- Rearing figure of a mare repulsing the attack of a wolf, while cowering beneath her lies her colt; rocky oblong base. Signed. *Length* 13½ *inches*

204. SETTER DOG *Pierre-Jules Mêne, French:* 1810-1880
A setter pointing game, on rough oval base; dark brown patina. Signed.
17 56 *Length* 12¾ *inches*

205. CAMEL *Japanese, XIX Century*
Walking figure with shaggy coat and uplifted head. *Height* 12 *inches*
20-

206. WAR AND PEACE: PAIR BAS RELIEFS *Emile Fuchs, American:* 1866-1929
In silvered bronze, with two gold bronze facsimiles in miniature, mounted on wood panel.
12 56 Signed. *Height* 13¼ *inches*

207. ANDALUSIAN MULETEER *Isidore Jules Bonheur, French:* 1827-1901
A picturesquely garbed peasant riding a richly harnessed mule down an incline. Signed on
37 56 rocky oval base. *Height* 14½ *inches*

208. GENERAL NAPOLEON BONAPARTE *Jean-Léon Gérôme, French:* 1824-1904
Portrayed in military uniform on a charger, his cocked hat in his raised right hand acknowledging a salute. Signed on the oblong base. Gilded bronze. Cast by Siot, Paris.
130- *Height* 16 *inches*

209. FOOTBALL PLAYERS: TWO GROUPS *E. Wilson, American: Late XIX Century*
The Kickoff and The Touchdown; medium brown patina. One signed.
42 16 *Heights* 14 *and* 16½ *inches*

210. UNSADDLED HUNTER *Pierre Lenordez, French: XIX Century*
A tired horse with drooping head, its saddle lying on the ground; dark brown patina.
35 Signed on the rough oval base, and dated 1858. *Length* 16½ *inches*

211. NIGHT *Boris Lovet-Lorski, American: b.* 1891
Symbolized by a nude female figure poised on one foot, her drooping head supported on her arms. Dark patina suffused with gold. Surmounting polished black slate plinth.
90- Signed, and dated 1924. *Height* 18¼ *inches*
Exhibited at the Museum of Modern Art, New York

[NUMBER 213] [NUMBER 212]

212. BOY WITH HERON *Frederick MacMonnies, N.A., American:* 1863-1937
Nude youth grasping by the neck a large heron, whose wings enfold him. Oval base signed, and dated 1890. *Height* 27 *inches*
Collection of Arthur Curtiss James, Parke-Bernet Galleries, Inc., New York, 1941
[See illustration]

213. DIANA *Frederick MacMonnies, American:* 1863-1937
Nude figure of the goddess poised on one foot holding a bow in her outstretched left hand. Round base inscribed, *F. MacMonnies,* 1890, copyright 1894, and with the stamp of the Paris fondeur. Brown patina. *Height* 30½ *inches*
[See illustration]

214. LE CHANTICLEER *Auguste Cain, French:* 1822-1894
Figuring of a crowing rooster standing upon a rocky base strewn with wheatears; signed. Circular base inscribed *Longue Vue Trophy* 1924. *Height* 19 *inches*

215. GROOM AND REARING HORSE *L. de Monard, French: XIX Century*
Bare-headed groom grasping in his right hand the reins of a rearing hunter; brown patina. Signed on the irregular oblong base. *Height* 23¾ *inches*

216. ATALANTA *Jean-Léon Gérôme, French:* 1824-1904
Running female figure in billowing draperies which she holds up in her left hand, an apple in her right hand. In gilded bronze surmounting oval plinth of onyx marble. Signed. *Height with plinth* 25½ *inches*

217. THE ARMORER *Adrien Etienne Gaudez, French: b.* 1848
Figure of a blacksmith seated upon a work bench preparing a sword held by a vise, a helmet on the ground at his side. Signed on circular base. *Height* 26 *inches*

218. BOY AND HERON *Frederick MacMonnies, American:* 1863-1937
Laughing nude boy grasping a heron by claw and neck, its wings flapping about the boy's body; brown patina. Signed on the oval base, FREDERICK MAC MONNIES, PARIS, 1890, also COPYRIGHT, 1894. Bears stamp of the Paris *fondeur*. *Height* 27½ *inches*

219. ATLAS SUPPORTING AN ANNULAR CLOCK
Bearded kneeling figure supporting upon his head and upraised arms a spherical clock; oblong base. Brown patina. Imperfect. *Height* 29 *inches*

220. LA BAIGNEUSE *Edoardo Tabacchi, Italian: XIX Century*
Figure of a young girl in a tight-fitting bathing costume, about to dive from a rocky platform; brown patina. Signed. *Height* 30½ *inches*

221. JAGUAR DEVOURING A HARE *Antoine Louis Barye, French:* 1796-1875
Crouching muscular animal grasping a hare in its jaws; greenish black patina. Signed. Posthumous cast. *Length* 40 *inches*

222. S. MICHAEL AND THE DRAGON *F. Ticard, French: XIX Century*
Standing figure of the winged saint in full armor, the prostrate form of the dragon beneath him, the hilt of his two-handled sword protruding from its neck. Signed. Octagonal *rosso antico* marble plinth. *Height* 44½ *inches*

223. PAIR BRONZE AND ROUGE MARBLE TERMINAL BUSTS
Busts of laughing bearded satyrs surmounting tapered shaft of *rouge* marble with climbing amors. Inscribed *Schimelpfennig, Berlin* 1898. *Height* 24½ *inches*

ARMS AND ARMOR

224. THREE POWDER HORNS *XVII-XVIII Century*
Etched and carved; marine scene, dated 1785; marine scene, animals and crown of thorns with IHS; coat of arms, dated 1684. Two with silk tassel and cords.

225. Two Flintlock Pistols *Spanish, XVIII Century*
Semi-octagonal barrels with armorer's marks, miquelet locks. Belt hooks, brass and silver mountings and carved walnut stocks.

226. French Breech-Loading Pistol
Octagonal steel barrel with engraved lock; walnut grip. Fitted case.

227. Broadsword *German, XVII Century*
Double-edged grooved blade, with armorer's mark at ricasso. Highly chiseled hilt and silver quired grip.

228. Flintlock Rifle *Oriental, XVIII Century*
European barrel and lock. The entire gun is ornamented with applied gilded metal mounts of birds, trophies and acanthus decorations.

229. Three Courtier's Swords *French, XVIII Century*
Triangular blades; two with etched floral motifs at ricasso. *Ajouré* guards and chiseled pommels. The other with gold inlaid grip and pommel of East Indian design. Wired grips.

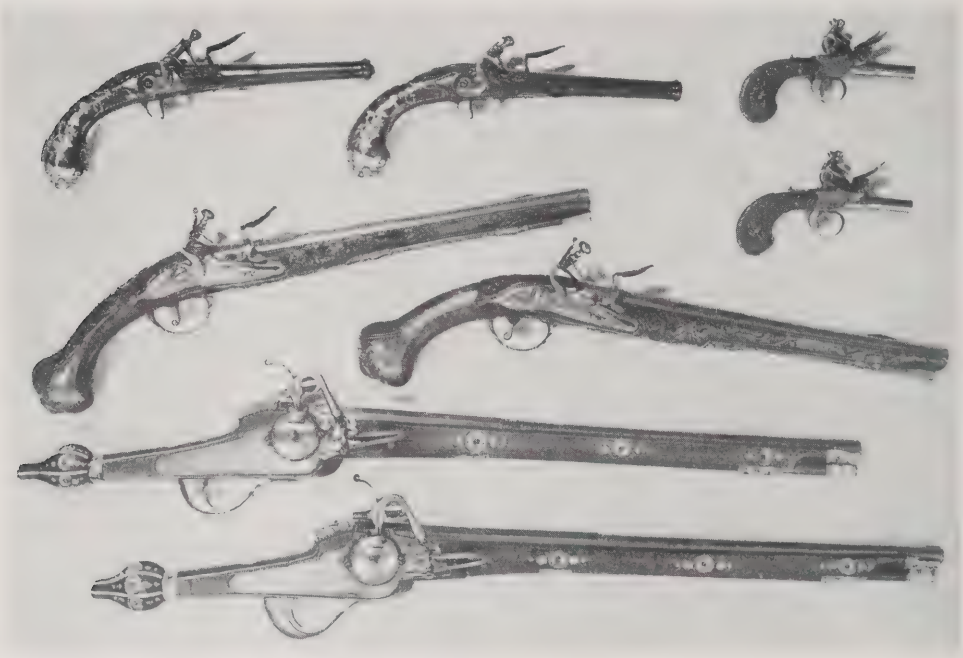
230. Pair Dueling Pistols *English, Late XVIII Century*
Octagonal barrels inscribed *London*. Finely chased lot by Richards Wood & Co. Checkered walnut grip and stock. Oak box with accessories.

231. Pair Long Barrel Flintlock Pistols *XVIII Century*
Made for the German market; chiseled barrel in high relief of masks and foliations. Four marks at breech. Chiseled and etched lockplate, signed T. MINICK. Carved walnut stock with steel mountings of masks and portraits.
Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933
Collection of Theodore Offerman, 1937
[See illustration]

232. Pair Wheel-Lock Pistols *German (Saxon)* 1610
Of the State Guard of the Elector Christian II. Long dags with pear-shaped butts; stocks enriched with engraved bone. Barrels signed H S (Hans Stockman, Dresden).
From the Royal Armory, Dresden
Collection of Theodore Offerman, 1937
[See illustration]

233. Pair Double-Barrel Flintlock Pocket Pistols *French, XVIII Century*
Detachable rifle barrels, engraved lockplate with animalistic figures. Checkered, rosetted, walnut grip.
Collection of Theodore Offerman, 1937
[See illustration]

Illustrations of numbers 231 *to* 233 *inclusive appear on the following page.*



PAIR AT TOP LEFT: NUMBER 234 — AT TOP RIGHT: NUMBER 233
PAIR AT CENTRE: NUMBER 231 — PAIR BELOW: NUMBER 232

234. PAIR FLINTLOCK PISTOLS — *English, XVIII Century*
With mountings of silver. The butts are sculptured masks; on the grip of each pistol is a silver plaque engraved with an heraldic arms. Each barrel is inscribed *Londini* and the locks bear the name John Harelan (?). Barrels unscrew.

80-

Note: English pistols of this quality are rare.

Collection of Theodore Offerman, 1937

[See illustration]

235. FOUR MORIONS — *Italian and Spanish,* 1570
Forged from single billet of steel, unusually high combs. Allover interlacing strapwork with warriors and allegorical figures. Plain and rosette riveted bosses. [Lot.]

160-

Collection of Theodore Offerman, 1937 and 1938

236. TWO CHAIN-MAIL SHIRTS — *Persian, XVI-XVII Century*
Of large and medium riveted links in good condition, together with a mail arm defense. [Lot.]

55

236A. PORTIONS OF ARMOR — *XVI-XVII Century*
Helmet, two breastplates, backplate and leg defenses. Eight pieces. [Lot.]

50-

[NUMBERS 237 AND 237A]

237. EQUESTRIAN MODEL OF NAPOLEON I
Figure of the Emperor in black tricorn and scarlet-trimmed tunic and white breeches, mounted on a white horse. *Height* 20 *inches*

[See illustration]

90

237A. SEVEN EQUESTRIAN MODELS OF NAPOLEON'S OFFICERS
Mounted figures of staff officers and trumpeters as follows: Guarde d'Honneur, 2me Lanciers Rouges, Gendarmerie d'Elite, Carabiniers, 9me Hussards, Chasseurs à Cheval of the Guarde Imperiale, and 17me Dragons. [Lot.] *Heights* 24 *to* 25 *inches*

[See illustration of part]

237B. SEVEN MODELS OF FOOT SOLDIERS OF THE FIRST EMPIRE
An extremely interesting group depicting the *fantassins* and dismounted cavalry of the armies of Napoleon and the Restauration, including artillerymen, a grendadier, mameluk, trumpeter, drummer, and chasseur, in full uniforms and with their characteristic head-
120 gear; on stands with captions. [Lot.] *Heights* 13½ *to* 23 *inches*

[See illustration]

[NUMBERS 237B, 237C, 237D AND 237E]

170 237C. SEVEN MODELS OF FOOT SOLDIERS OF THE FIRST EMPIRE
En suite with the preceding depicting other types of foot soldiers of the period. [Lot.]

[See illustration]

185 237D. SEVEN MODELS OF FOOT SOLDIERS OF THE FIRST EMPIRE
En suite with the preceding depicting other types of foot soldiers of the period. [Lot.]

[See illustration]

237E. SIX MODELS OF FOOT SOLDIERS OF THE FIRST EMPIRE
En suite with the preceding, depicting other types of foot soldiers of the period. [Lot.]
[See illustration of part opposite]

155

237F. SIX MODELS OF FOOT SOLDIERS OF THE FIRST EMPIRE
En suite with the preceding, depicting other types of foot soldiers of the period. [Lot.]

160

[NUMBER 237G]

237G. SIXTEEN MODELS OF A MILITARY BAND OF THE FIRST EMPIRE
Drum major with staff, and fifteen instrumentalists, including trombone, French horn, cymbals, serpent, oboe, drum, bassoon, etc., in uniforms of light blue faced with yellow, white breeches, and black top boots, and fur shakos; on bases captioned with the names of the instruments. [Lot.] *Heights 19 to 24 inches*
[See illustration]

400

238. PAIR FLINTLOCK PISTOLS IN HOLSTER *Italian, XVIII Century*
Made for the Oriental market. Barrels and lockplate enriched with gilded Oriental bronze inlay in floral motives. Wired inlaid stock with bronze butts. Appliqué cut leather holster. Parts missing.

40

239. WHEELOCK GUN *XVIII Century*

45 Made for the Oriental market. Octagon barrel with blunderbuss muzzle. Applied silver ornamentation at breech and barrel. Inlaid mother of pearl stock of paneled inscriptions and crescent ornaments.

240. MORION AND CABASSET *Italian, XVI Century*

30 Forged single billet of steel; cabasset with radiating plain and etched bands of military accoutrements. High comb morion with large circular medallion on bowl representing a charging knight and the Sacrifice of Isaac, surrounded with eagle, animal and foliation bands; rosette riveted bosses.

From the Gilsey Collection

241. PAIR CONQUISTADOR'S STIRRUPS *Mexican, XVII Century*

3 r Entirely annular-pierced with foliated border.

242. TWO RAPIERS *XVI-XVII Century*

45 French swept-hilt rapier, grooved blade with armorer's mark, ribbed pommel and wire grip. Straight quillons and swirled guard. The other with blade of hexagonal section with Solingen mark, straight quillons, shark-skin grip and fluted pommel.

243. PAIR PERCUSSION DUELING PISTOLS

75 Octagonal barrel; engraved lockplate; carved walnut grip. Fitted case.

244. BREASTPLATE *German,* 1560

12 10 Plain heavy piece of polished steel in peascod form with projecting tapul. Heavy rope edging.

245. THREE SMALL SWORDS *French and English, XVIII Century*

22 10 Two with faceted steel hilts; etched blades of war trophies and foliations and inscriptions. The other with silver hilt, hall-marked wood grip. Grooved triangular blade inscribed *Justitia.*

246. CROSSBOW *German, XVI Century*

85 Ebony stock inlaid with ivory richly engraved with ornamentation including a hunting scene. Steel bow with armorer's mark. Fine specimen in original condition.

[See illustration]

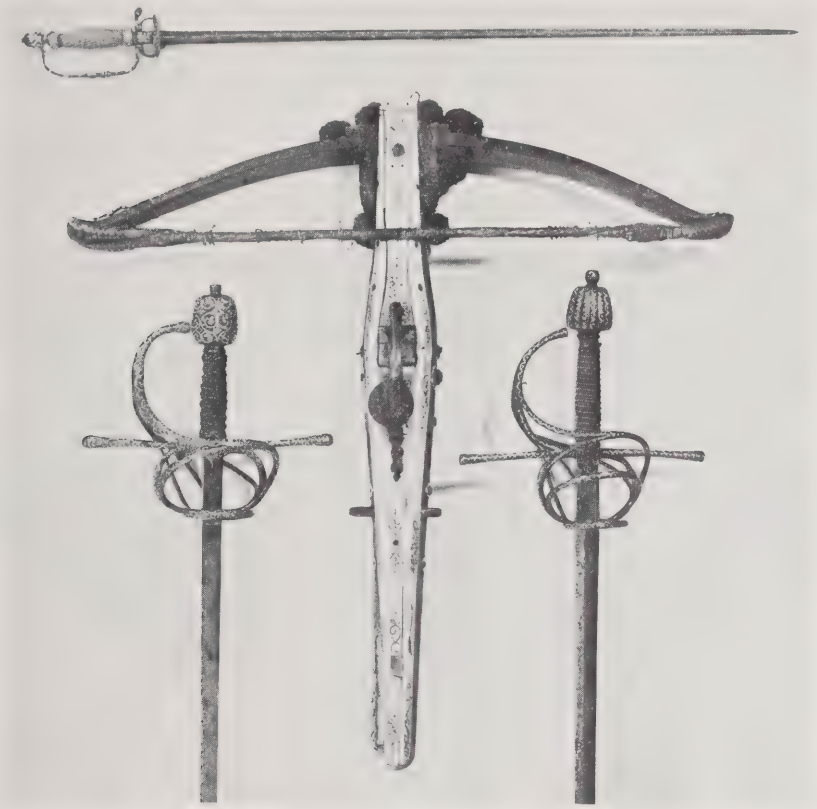
247. TWO SWEPT-HILTED RAPIERS *Italian,* 1600

190 Steel hilts and pommels inlaid with silver; plain long blades bearing armorer's marks on both sides. One with inscription *Respice Finem.*

Collection of Theodore Offerman

Collection of William Randolph Hearst

[See illustration]



[247] [246] [247]

AT TOP: NUMBER 248

248. PAGE'S COURT SWORD *French, XVIII Century*

Plain triangular grooved steel blade; hilt of gold inlay and silver-wired grip.

Loan Exhibition of European Arms and Armor, Brooklyn Museum, 1933

Collection of Theodore Offerman

[See illustration]

249. SIX POLE ARMS *XVI-XVII Century*

Comprising three halberds, runka, partisan and fork; an interesting variety of blades. Two hafts partially covered in brown and velvet and brass bosses.

250. FIVE COURT AND HUNTING SWORDS *Late XVIII Century*

Various type blades; plain, etched and signed. Cut steel and gilded bronze grips. Mounted on velvet-covered shield.

251. THREE COURT SWORDS *French, XVIII Century*
Engraved and etched blades with inscription and one pierced at hilt. Two with chiseled animalistic guards and pommels with gilding, and one with ajouré guard and pommel. Wire grips.

40

252. WHEEL-LOCK MUSKET *Austrian, XVI Century*
Octagonal cylindrical barrel; lock with two cocks; scrolled steel appliques on butt.
Collection of Theodore Offerman, 1938

57 12

253. SALUTING CANNON
On wood carriage. Mechanism missing.

1r 12

254. LATCH CROSSBOW WITH BONE MARQUETRY DECORATION *German, XVI Century*
The ebony stock with uncommonly elaborate decoration of bone veneer and inlay in a design of leaf volutes and engraved plaquettes. Accompanied by original steel winder with armorer's proof mark. *Length* 25 *inches*
Collection of Theodore Offerman, 1938

155

255. PAIR AUTOMATIC PISTOLS *Early XIX Century*
Octagonal barrels with release lock with armorer's mark at breech. Brass and silver mountings and checkered grips.

55

256. SEVEN POLE ARMS *XVI-XVII Century*
Four halberds, hunting spear, fouchard with armorer's mark, and three pronged etched fork. Halberds with perforations.

45

257. COLLECTION OF ORIENTAL WAR AND CEREMONIAL AXES
An interesting collection depicting various types and shapes. Wood and metal handles. 15 pieces. [Lot.]

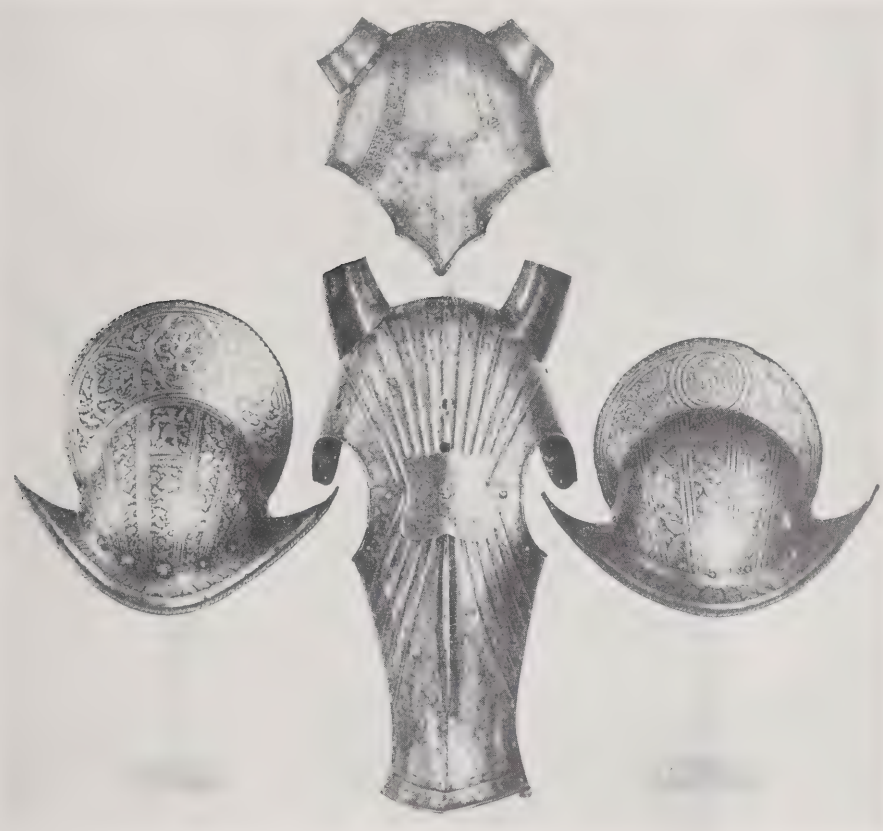
65

258. CHANFRON *Italian,* 1570
Upper portion only with ear defenses intact radiating etched bands of instruments and foliations. Bears armorer's marks.
Collection of Theodore Offerman, 1937
[See illustration]

35

259. TWO MORIONS *Italian,* 1570
Forged from single billet of steel; high comb type etched with radiating bands of figures, trophies and foliations. Brass and copper riveted bosses.
Collection of Theodore Offerman, 1937 and 1938
[See illustration]

180



[259] [260] [259]

AT TOP: NUMBER 258

260. CHANFRON *German,* 1510

Surface decorated with fluting; retains ear protectors, shield and crinet plate. Crinet plate bears mark of the Nuremberg master Kunz Lochner.

Collection of Prince Albrecht Radziwill

Collection of Theodore Offerman

[See illustration]

261. THREE PARADE BANNERS

With coats of arms and the Morosini family crest. In silk and particolored taffeta, mounted on tasseled halberds and spontoon.

262. STIRRUP CROSSBOW *French (?), Late XVIII Century*

Well-made rampart weapon with brass and steel parts and walnut stock.

Collection of Theodore Offerman, 1938

262A. BREAST PLATE *Milanese, XVI Century*
Peascod form breastplate chased with vertical bands of grotesque and armored figures amid Renaissance scrolling and foliations.

37.00

263. THREE SWORDS AND RAPIER *Venetian and Italian, XVI-XVII Century*
Double-edged blades, two with armorer's marks. Cup and swept-hilts, straight and curved quillons, wire and leather grips.

140

264. CROSSBOW WITH WINDLASS *German, dated* 1628
Complete with heavy steel bow, bridle and string; the bow finely engraved; windlass with armorer's mark. Walnut stock inlaid in engraved bone with mascarons and dolphins, the bolt-rest of bone, and the underside with inscription and date 1628. Needs slight repairs.

150

Collection of William Randolph Hearst, 1939

265. THREE CUP-HILTED RAPIERS *XVII Century*
Two with blades inscribed *Ferrara* and *Nxtol.* Armorer's marks on blade and riccaso. *Ajouré* guards of foliage and birds. Straight and curved quillons. Pommels chiseled in high relief.

100

266. PAIR APPLIQUÉ VELVET HOLSTERS *Italian Renaissance*
Appliqué gold needlework of coat of arms and foliation on a wine red velvet background; fringed.

40

267. TWO JAPANESE MATCHLOCK HAND CANNONS
Barrels with octagonal muzzles. One with dragon design inlaid with copper and silver, inscription at breech.

60

268. THREE DECORATIVE WAR SHIELDS AND CUIRASS *Renaissance Style*
Repoussé in high relief with the figures of Hercules, the goddess of Plenty, a Roman battle scene, and centaur with arrow.

55

269. PROCESSIONAL COUTEAU DE BRÈCHE *Austrian,* 1615
Both sides etched with the heraldic arms of the Archduke Ferdinand of Styria (1578-1637) before he succeeded as Emperor Ferdinand II in 1619; the arms surmounted by electoral bonnet and letter F and surrounded by the collar of the Order of the Golden Fleece.

80

Note: Similar weapons are in the Museum of the History of Art, Vienna, in the Wallace Collection, London, and in the Metropolitan Museum of Art, New York.

Collection of Theodore Offerman, 1937

[See illustration on page 51]

270. FOUR ORIENTAL DAGGERS *XVIII-XIX Century*
Persian dagger with damascened blade, *repoussé* silver grip and sheath with coral mounting. Persian dagger with carved ivory grip with bust medallion inscriptions, curved blade. Sheath partly covered in shagreen. Malayan broad knife, with ivory grip and wood sheath. Indian jeweled carved jade-handled dagger with plain curved blade, gold inlay at guard.

70

[NUMBER 271]

271. HALF-ARMOR *Italian,* 1570

Comprising helmet (cabasset), colletin, breastplate and backplate, shoulder and arm defenses. Elements etched in bands enclosing foliations, animals and hunting scenes. The bowl of the helmet forged from a single billet of steel.

Collection of Theodore Offerman, 1937

[See illustration]

272. HALF-ARMOR *German, XVI Century*

Maximilian-type colletin, breastplate, backplate, arm and thigh defenses. Richly riveted with steel bosses. The breastplate bears Nuremberg gild-mark, and poinçon of armorer.

273. THREE CUP-HILTED SWORDS *XVII Century*

Double-edged plates, straight quillons, plain pommels, and horn, ivory and silver-wired grips.

274. Two Hunting Swords and Dagger *German, XVIII Century*
Swords with carved ivory metal grips, finely etched steel blades. Animal and lattice leaf design. Leather scabbards with knives. Dagger with carved wood equestrian grip, hilt chiseled in high relief representing a coiled snake.

95

275. Processional Fauchard *German, XVII Century*
Flat blade with curved edge, crescentic beak, short pointed basal prongs; engraved with strapwork enclosing leaf and floral motive surrounding the arms of Strasbourg.
Collection of Theodore Offerman, 1938

70-

276. Hunting Lance *Indian, XVII Century*
In one piece, with allover decoration of fine leaf sprays. Square tapering grooved spearhead.

12 16

277. Six Pole Arms *XV-XVII Century*
Voulge with circular perforations; velvet and tasseled haft. Halberd, three partisans and fork with flamboyant tapering blade.

40

278. Six Pole Arms *XVI-XVII Century*
Two halberds, glaive, boar spear, runka and spear. With various types of blades, some with perforations. Three with tasseled hafts.

75

279. Three Helmets *XVII Century*
One with perforated cheek plates and plume holder. The other two with pierced visors.

45

280. Two Two-Handed Swords *Swiss and German, XVI Century*
Straight and curved quillons, chiseled and chased. Velvet and wood grips and chiseled pommels.

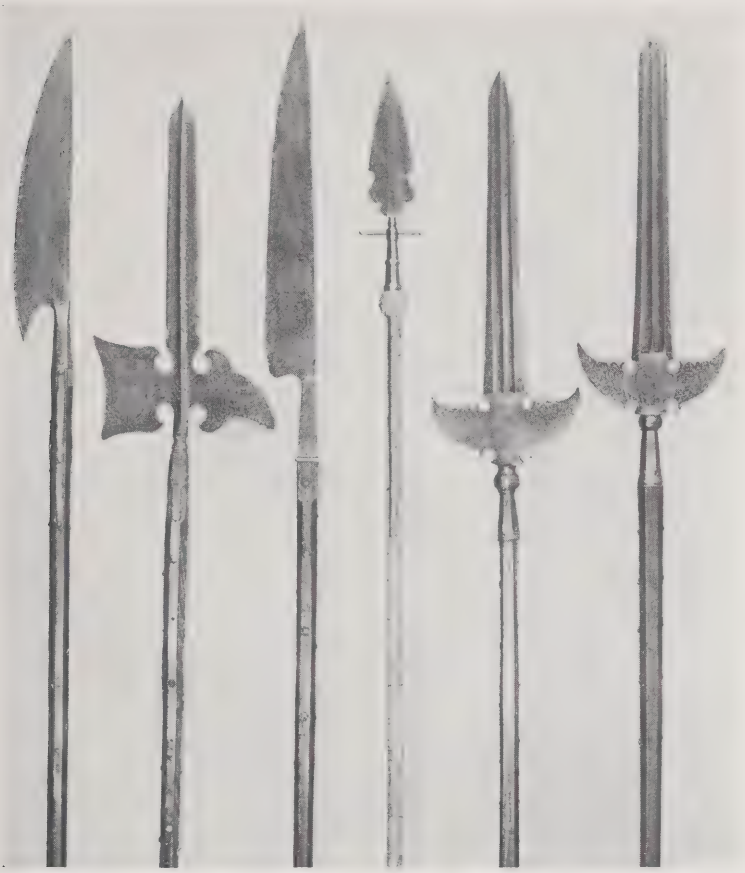
45

281. Processional Halberd *Bavarian,* 1600-20
Richly etched with foliations, the heraldic arms of Bavaria, and the initials M I C H I B (Max Joseph Churfurst Herzog in Bayern). Apical blades dated 1762; *No* 61 engraved on socket. Traces of gilding. An originally enriched arm of an earlier Kurfurst modified by a later one.
From the Armée Museum, Munich
Collection of Theodore Offerman, 1937
[See illustration]

170

282. Processional Spontoon *Salzburg, circa* 1650
Flat tapering spike double-grooved at centre and engraved at base, upturned basal prongs with engraved meander flanking crest of Guidsbald, Count Thun, Archbishop of Salzburg.
Collection of Theodore Offerman, 1938
[See illustration]

100-



[282A] [281] [269] [282] [284] [283]

282A. PROCESSIONAL GLAIVE *Austrian (Salzburg)*, 1615
The blade etched with foliations and the heraldic arms of Marcus Sittich von Hohenembs, Archbishop of Salzburg (1612-1617), surmounted with the cardinal's hat and cords.

Note: This glaive is from the Armée Museum, Munich, where it was deposited after being captured from the archbishop. A similar specimen is in the Metropolitan Museum of Art, New York.

Collection of Theodore Offerman, 1937

[See illustration]

283. CEREMONIAL SPONTOON *Salzburg, dated* 1620
Crescented blade bearing heraldic coat of arms of Archbishop Lodron of Salzburg. Double-grooved tapering blade with etched floral motives.

[See illustration]

284. SPONTOON *French, XVIII Century*
Blade engraved with figure of S. Catherine and inscribed *Compagnie* 9. On the reverse, heraldic arms supported by two lions and the inscription *Deo et Patriae*. Haft of cylinders of bone or stag horn elaborately carved.
70
Collection of Theodore Offerman, 1937

[See illustration on the preceding page]

285. FIVE POLE ARMS *XVII Century*
Two halberds, partisan, and two fouchards. Blades in various designs. One with the original haft.
40

286. THREE RAPIERS *XVII Century*
German rapier with inscriptions on grooved blade *Clemens* and *Hornn;* plain swept-hilt and curved quillons; pierced guard, wire grip and fluted pommel. French rapier, plain blade with armorer's marks, swept-hilt; wire grip and hexagonal pommel with armorer's marks. Italian rapier, guard with two pierced shells; blade stamped with crescents. Blade of extraordinary length.
110

287. FOUR CABASSETS *English and Italian, Late XVI Century*
Three forged from a single billet of steel, with plain and trophy radiated etched bands. The other engraved with Japanese monkeys in armor. Riveted bosses.
75

288. THREE BROADSWORDS AND CLAYMORE *Scottish and English, XVIII Century*
With pierced flamboyant guards, leather and wire grips. Three with single-edged blades and one with armorer's mark.
75

289. FIVE SWORDS *XVII-XVIII Century*
Italian sword, hilt and pommel chased with checkered pattern, blade inscribed in brass *Anthanni Mailant,* Solingen mark and etched portraits and foliations. Dutch sword, pierced guard, reversed quillons; pommel with medallion heads. Cup-hilt rapier, triangular blade, repoussé guard, curved quillons and wire grip. The other two with swept-hilt, shagreen and shark grips.
80

290. INDO-PERSIAN DAMASCENED SMALL ARMS
Comprising two casques with chain mail, circular target shield, and three war axes. Decoration of animal figures, inscriptions and foliations. [Lot.]
32 50

291. INDO-PERSIAN PANOPLY OF SMALL ARMS
Target shield and casque damascened throughout with figures of equestrian warriors surrounded by wild birds and animals and banded inscriptions. Together with two plain crescent war axes. [Lot.]
32 50

292. LOT OF ARMS *XVI-XVIII Century*
Broadsword, matchlock gun, halberd and Persian blunderbuss. [Lot.]
75

[NUMBER 293]

293. HEROIC CARVED WOOD STATUE OF SIR WALTER RALEIGH

English, Early XIX Century

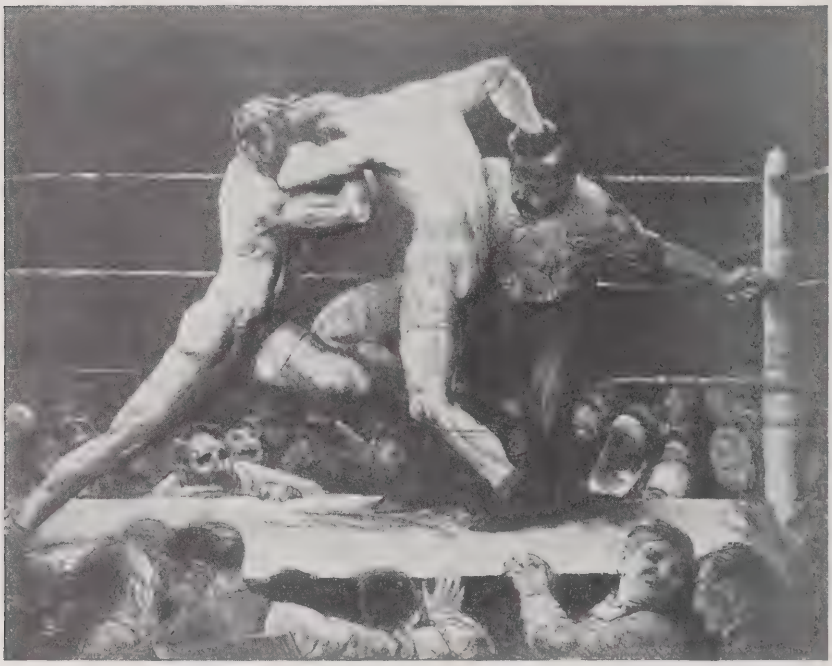
Sir Walter in Elizabethan cuirass with puffed leather breeches, gauffered cuffs and collar, a mantle falling gracefully over his shoulder. In his right hand a two-handed sword. A particularly handsome figure with fine countenance and slender hands. He wears the insignia of the Garter on a long chain. Rectangular pedestal of later addition with Elizabethan flower-filled urn in tracery furnishing the front centre panel.

Height of statue 6 *feet* 5 *inches; of pedestal* 38 *inches*

From the staircase hall at Knebworth House

[See illustration]

LITHOGRAPHS



[NUMBER 294]

294. RARE ORIGINAL LITHOGRAPH *George Bellows*
A Stag at Sharkey's. Large oblong folio. Signed, and with title in pencil. Framed.
[See illustration]

390-

295. ORIGINAL LITHOGRAPH *George Bellows*
Preliminaries to the Big Fight. Oblong folio. Signed and with title in pencil. Framed.

22 10

PAINTINGS

THOMAS MORAN, N.A. AMERICAN: 1837-1926

296. *THE GOLDEN HOUR.* A mesa with precipitous cliffs reflecting the orange light of a sunset; in the foreground low trees on the shore of a lake. Signed at lower right with monogram T.M. and dated 1875. *9 x 13 inches*

165

ROSA BONHEUR FRENCH: 1822-1899

297. *BULL'S HEAD.* Head of a bull, before a light background. Signed at upper right ROSA BONHEUR. *8¾ x 8¼ inches*

50 Vente Rosa Bonheur, Paris, 1900

JOHANN BARTHOLD JONGKIND DUTCH: 1819-1891

298. *MOONLIGHT ON THE SEINE.* A full moon suspended in a cloudy sky reflected on the waters of the river, where figures in small boats appear; the lighted windows of the houses of a village are seen on either side of an arched bridge. Signed at lower right JONGKIND. *Panel: 7¾ x 12 inches*

80

WILLEM MARIS DUTCH: 1844-1910

299. *GOOSE AND GOSLINGS.* A goose surrounded by yellow goslings and two sleeping ducks upon the green bank of a stream, the water shaded by overhanging trees from the farther shore. Signed at lower left WILLEM MARIS. *19 x 14 inches*

60 Collection of William Schaus, New York, 1912

NARCISSE VIRGILE DIAZ DE LA PENA FRENCH: 1807-1876

300. *LANDSCAPE WITH FIGURE.* A rutted road leads from the foreground past a small pool through a scattered line of trees; beside the road is a woman in a red skirt. Signed at lower right N. DIAZ. *Panel: 7¾ x 10 inches*

275 From André Seligmann, Inc.
Collection of William L. McLean, New York, 1937
Exhibited at the Fogg Art Museum, Cambridge, Mass., 1942

JEAN GEORGES VIBERT FRENCH: 1840-1902

301. *STREET CRIER.* A man in picturesque Spanish costume standing at the foot of a flight of stone steps, crying his wares. Signed at lower left J. G. VIBERT. *Panel: 7½ x 4½ inches*

60

PAUL LOUIS NARCISSE GROLLERON — FRENCH: 1848-1901

302. *FRENCH INFANTRYMAN.* A French soldier of the Franco-Prussian Wars sitting on fallen timber before the gray wall of a house, winding a music box. Signed at lower left P. GROLLERON. *Panel:* 6¾ *x* 5¼ *inches*

50

EDOUARD CHARLEMONT — FRENCH: B. 1848

303. *LE BUVEUR.* Smiling figure of a cavalier in Louis XIII gray costume with scarlet hose and broad-brimmed black hat, standing before an open window, holding a pewter jug. Signed at lower right E. CHARLEMONT, and dated '84. *Panel:* 12¼ *x* 6½ *inches*

60

JEAN GEORGES VIBERT — FRENCH: 1840-1902

304. *GUITAR PLAYER.* Softly lighted interior, before a partly tiled turquoise wall; a Moor in picturesque scarlet and black costume with a yellow kerchief about his head, is seated on his saddle playing a guitar, his rifle at his side; at his right is a samovar and a ledge with still life. Signed at lower left J. G. VIBERT. *Cradled panel:* 10¼ *x* 12¾ *inches*

Collection of Mrs. James Laurens Van Alen, Parke-Bernet Galleries, Inc., 1939

240

JEAN LEON GEROME — FRENCH: 1824-1904

305. *SORROW OF AKUBAR.* An Arab in white robes, standing at the head of a sarcophagus with raised hands chanting prayers; in the foreground is a mammoth altar candlestick and Koran. Background of tiled peacock blue wall with a *mihrab.* Signed at lower left J. L. GEROME. 16 *x* 21¼ *inches*

Collection of Thomas Henry Burchell

Collection of Millard F. Tompkins, New York, 1915

140

[NUMBER 306]

EUGENE LOUIS BOUDIN FRENCH: 1824-1898

306. *SAINT-VALERY-SUR-SOMME.* Wide waters of the Somme filling the foreground and reflecting the light of a gray cumulus sky, the buildings of the town grouped upon the shore surrounded by poplars and low trees, flanking a gray stone bridge with masts of square-rigged vessels rising from the docks beyond. Inscribed at lower right *St. Valery,* signed E. BOUDIN, and dated '91. 16 *x* 21½ *inches*

570 From Thomas McLean, London

From Wildenstein & Co., New York

Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 193

[See illustration]

GEORGE INNESS, N.A. AMERICAN: 1825-1894

307. *CLIFFS AT ETRETAT, NORMANDY: SUNSET.* Two figures on the brown beach in the foreground looking towards the high rock cliff and natural arch spanning the calm blue water, the sea extending to a low horizon lighted by a setting sun. Signed at lower left G. INNESS. 18 *x* 26 *inches*

70

HENRI JOSEPH HARPIGNIES — FRENCH: 1819-1916

308. *LANDSCAPE.* Green foreground with the rocky bed of a stream between tall trees in summer foliage, a lake glimpsed in the distance beneath a brilliant blue sky flecked with clouds. Signed at lower left H. HARPIGNIES, and dated 1903.
39¾ x 32 inches

From M. Knoedler & Co., Inc., Paris and New York

FELIX ZIEM — FRENCH: 1821-1911

309. *TWILIGHT LANDSCAPE.* A body of water reflecting the glowing light of a twilight sky and the low tropical trees of the farther shore surrounding a domed mosque and Moroccan houses at the right. Signed at lower right ZIEM. *Panel:* 14½ *x* 25 *inches*
Collection of John J. Campbell, New York, 1935

PROSPER GEORGES ANTOINE MARILHAT — FRENCH: 1811-1847

310. *SCENE NEAR CAIRO.* Figures of Arabs and a camel before the ruined ramparts and square tower of a fortress, two figures standing within the arched entrance. Signed at lower left MARILHAT, and dated *Cairo,* '45. 24½ *x* 32 *inches*

EDOUARD DETAILLE — FRENCH: 1848-1912

311. *LE BIVOUAC.* A Hussar standing by a white horse, appears before a stable shed where several officers are examining a dispatch case, dragoons standing at the left; in the background dragoons with horses before a farmhouse. Signed at lower right EDOUARD DETAILLE. 23½ *x* 34 *inches*

CHARLES LOUIS KRATKE — FRENCH: B. 1848

312. *NAPOLEON REVIEWING THE REGIMENT OF POLISH CAVALRY.* A regiment of cheering cavalrymen in gold braided uniforms charging with sabers drawn before Napoleon appearing in the background on a white horse. Signed at lower left L. KRATKE, and dated 1898. 25½ *x* 21½ *inches*

MARIANO FORTUNY Y CARBO — SPANISH: 1838-1874

313. *THE PIPER.* A nude child with a vine wreathed straw hat, a sack and a gourd at his side, is lying on a green slope leaning against the ruins of a sculptured Baroque capital; a plain extends into the distance at left bordered by ruins, beneath a billowy cumulus sky. Signed at lower left FORTUNY. 11¼ *x* 18 *inches*

ANTOINE VOLLON — FRENCH: 1833-1900

314. *STILL LIFE.* Rococo porcelain pitcher and gold chalice cup surrounded by fruit, red carnations, and articles of jewelry, upon a green cloth; the background draped in red. Signed at lower right A. VOLLON. 21½ *x* 26 *inches*
Collection of Edward J. Berwind, Parke-Bernet Galleries, Inc., 1939

[NUMBER 315]

FRANS VAN MIERIS, THE ELDER DUTCH: 1635-1681

315. *SPORTSMAN AT A WINDOW.* A man in brown doublet with open lace-trimmed white shirt, and fur-trimmed turban, depicted at half length behind an arched window, holding up a wine glass, his left hand resting on the parapet pointing to dead game; a bird cage and green vine ornament the exterior wall. Signed on window ledge at lower left F. MIERIS, and dated 1665. *Arched cradled panel:* 13 x 9½ *inches*

185

[See illustration]

JOOST DE MOMPER — FLEMISH: 1564-1635

316. *VIEW OF A FLEMISH TOWN.* Buildings with stepped and gabled roofs, bordering a river spanned by an arched bridge; figures animate the bank, some loading a horse-drawn wicker cart in the foreground, others busy in small boats on the water.

150

Cradled panel: 19¼ *x* 25½ *inches*

Collection of A. Picard, Paris

From the F. Kleinberger Galleries, Inc., New York

Survey of Landscape Painting Exhibition, San Francisco Museum of Art, San Francisco, 1936, no. 67, illustrated in the catalogue

Exhibited at the Wadsworth Atheneum, Hartford, Conn., 1939

GIUSEPPE MARIA CRESPI — ITALIAN: 1665-1747

220

317. *ALLEGORY OF PAINTING AND MUSIC: PAIR PAINTINGS.* [A.] A blackamoor showing a painting to a figure in wine-red mantle, surrounded by attendants, a nude model seated at centre. [B.] Women in brightly colored costumes and a blackamoor playing various musical instruments, a child in a scarlet cape standing in the foreground.

19 x 15½ inches

Exhibition of Paintings by Giuseppe Maria Crespi, Durlacher Galleries, New York, 1937, nos. 9 and 10

VENETIAN SCHOOL — EARLY XVI CENTURY

318. *HEAD OF A SAINT.* Well-modeled head of a man with white beard and shaved head, turned to half right and glancing upwards; his brown robe is cut low at the neck, and a saffron cloak shows at the right. Background of sky and ranges of blue hills.

110

Cradled panel: 9¾ *x* 6¾ *inches*

Collection of Frank Gair Macomber, New York, 1936

JACOPO PONTORMO (JACOPO CARRUCCI) — FLORENTINE: 1494-1556

319. *JUDGMENT OF A MARTYR.* The columned courtyard of a palace with a crowd of citizenry at the left; a youth in white lawn shirt and slashed buff trunks is seized by an executioner in a green robe bearing a long sword, as the martyr addresses the populace. Behind them are mounted soldiery with spears. In *tabernacolo* frame mounted with red velvet.

125

Cradled panel: 9 *x* 14 *inches*

Collection of Achillito Chiesa, New York, 1927

JAN GOSSAERT VAN MABUSE (SCHOOL OF) — FLEMISH: 1462-1533

320. *MADONNA AND CHILD.* The Madonna in jeweled gown and crimson mantle appears at half length behind a parapet. About her head is a white scarf which trails over her shoulder partly wrapping the nude Child Who plays with its folds. Dark background with an aperture at the left.

145

Cradled panel: 27 *x* 19½ *inches*

Note: The above is a variant of a well-known composition by Mabuse of which several examples are existent; replicas were executed not only by the master himself but also by Van Orley, Pieter Koecks and other artists of the period, probably under his direction.

[NUMBER 321]

ANNIBALE CARRACCI ITALIAN: 1560-1609

321. *PORTRAIT OF THE ARTIST.* Bust-length figure facing left and looking towards the observer, in a brown doublet with falling white ruff. Dark background.

350-

19 x 15 inches

Collection Haro, Paris

Collection of Robert W. de Forest, New York, 1936

Exhibition of Italian Baroque Paintings, California Palace of the Legion of Honor, San Francisco, 1941, no. 16, illustrated in the catalogue

[See illustration]

[NUMBER 322]

SUABIAN SCHOOL — LATE XV CENTURY

322. *SS. MATTHEW AND JOHN THE EVANGELIST: PAIR ALTAR PAINTINGS.* [A.] S. John the Evangelist in rose robe and scarlet mantle, seated in a Gothic stall with pen and open book upon a lectern before him, the holy word received from a bird perched on the branches of a tree. [B.] S. Matthew in gray robe and red-lined green mantle seated in a similar stall, writing, with an angel holding an infant standing upon a hillside at the left. Landscape backgrounds with hilly green shores bordering winding rivers, gold skies within arched red frameworks.

Cradled panel: 31 *x* 19½ *inches*

[See illustration]

420

[NUMBER 323]

SPANISH SCHOOL XV CENTURY

323. *CHRIST RISEN FROM THE TOMB WITH SS. AGATHA AND SERNIN.* In three sections centred by the half-length figure of the Savior rising from the tomb supported by two angels in gold-brocaded robes and crimson cloaks; flanked at left and right respectively by full-length figures seated before a sculptured gray wall, of S. Agatha in a gold-bordered crimson mantle holding a palm and her severed breast upon a dish, and S. Sernin in scarlet and gold cloak with crown. Gold backgrounds with raised gold halos. *Cradled panels:* 18 *x* (*total length*) 46 *inches*

[See illustration]

[NUMBER 325]

SCHOOL OF ANTWERP — LATE XVI CENTURY

325. *THE RESURRECTION.* The Savior in crimson mantle standing at centre, before the tomb on which appears an angel within a rock grotto; in the foreground the awestruck soldiers. At left and right respectively, subsidiary scenes representing Christ before the Virgin and S. John the Evangelist, and Noli Me Tangere, with other scenes of figures in the landscape background. On the back, grisaille scenes in Jerusalem of Christ before Pilate, the Mocking of Christ, Christ bearing the Cross and the Mourning of the Virgin. *Panel:* 39½ *x* 68 *inches*

130-

[See illustration]

[NUMBER 326]

SOUTH GERMAN SCHOOL CIRCA 1500

326. *THE MASSACRE OF THE INNOCENTS.* A loggia with figures of soldiers, one in Gothic armor, tearing infants from the mothers seen behind them, one in a scarlet gown with her arms raised above her head; King Herod in brocaded amber mantle is enthroned at the right, holding a sceptre, and ordering the massacre. Beyond the balustrade a representation of the flight into Egypt in a river landscape, gold sky.

Cradled panel: 33 *x* 33 *inches*

[See illustration]

[NUMBER 327]

SPANISH SCHOOL — XV CENTURY

100

327. *THE CRUCIFIXION.* The dead Savior upon the cross with the mourning Virgin in terra cotta gown and hooded blue cloak standing at the left; S. John the Evangelist in cream colored gown and scarlet mantle at the right. Wide landscape background of green hills with trees and precipitous cliffs; beneath a crocketed carved and gilded arched panel. *42 x 29½ inches*

[See illustration]

MILANESE SCHOOL XVI CENTURY

328. *MADONNA AND CHILD WITH S. ANNE.* Bust-length figures grouped before a hedge of green leaves, the Virgin in amber-yellow gown and rose-lined mazarine-blue hooded mantle, holding a stem of flowers for which the infant Savior is reaching; behind them S. Anne in a striped turban. Tabernacle frame.

Cradled panel: 16¼ *x* 12¼ *inches*

JEAN FOUQUET (AFTER) FRENCH: XVI CENTURY

329. *CHARLES VII OF FRANCE.* Bust-length portrait to half right, in a broad-brimmed jeweled hat and crimson pleated jerkin with brown fur at the neck, showing a black doublet beneath. Inscribed below *Charles VII Roy de France.*

Cradled panel: 10¼ *x* 8 *inches*

Note: The original portrait by Fouquet, now in the Louvre, was painted about 1445, after the treaty of Arras and after Fouquet's return from Italy; a replica is in the Musée de Versailles, another in the Monbrison collection. It is thought that the above is a later copy made around 1560-80, by a known but unidentified French artist to whom a group of paintings and replicas of historical portraits of this period have been attributed.

Collection of Achillito Chiesa, New York, 1925 (as *Flemish School of the XV Century*)

SPANISH SCHOOL XVI CENTURY

330. *ALTARPIECE: THE DENIAL OF S. PETER.* Depicting Christ surrounded by the soldiers before Caiaphas beneath a portico in the right middle distance, with a view of the city through an archway at the left. In the foreground, S. Peter in blue tunic and crimson cloak, denying the accusation made by a woman approaching him.

Panel: 38½ *x* 35 *inches*

VENETIAN SCHOOL XV CENTURY

331. *MADONNA AND CHILD WITH SS. PETER AND CATHERINE.* Half length figures, the Madonna in crimson gown and green mantle, seated before a green cloth of honor, holding the nude Child at her right; S. Peter in gray robe and amber-brown mantle, holding a key and gospel, and S. Catherine in crimson robe and olive-green mantle standing at left and right respectively. Landscape background. Tabernacle frame.

Cradled panel: 24½ *x* 33 *inches*

DIEGO SILVA Y VELASQUEZ (NEAR TO)

SPANISH: XVII CENTURY

332. *SPORTSMAN WITH DEAD GAME.* Half-length figure of a youth in gray cloak, holding a gun over his left shoulder and gesturing with the right hand; he holds a bag of birds in the left hand, other birds on the pedestal in the foreground. Landscape background.

33½ *x* 25½ *inches*

Note: With an MS authentication by Dr. W. Vogelsang, dated July 23, 1927, in which he states that the painting is "very close to Diego Silva y Velasquez . . . most likely painted by one of his pupils, in my opinion by del Mazo"; and by Prof. Dr. Hans Mackowsky, dated London, July 30, 1929, stating that the portrait ". . . shows in my opinion the characteristics of a Spanish artist of the second half of the XVII Century, it reminds one of a follower of Velasquez. It may be by a master very close to him, most likely by del Mazo."

SIR ANTHONY VAN DYCK FLEMISH: 1599-1641

333. *KAREL VAN MALLERY.* Half-length portrait, the head slightly tilted and looking to half left; wearing a black coat showing a white shirt, and black mantle which he holds with the left hand. Brown background with a column at the right.

39 x 34 *inches*

575 -

Note: A version of the portrait of the engraver (illustrated in Gustav Glueck, *Van Dyck,* Klassiker der Kunst ed., 1931, p. 331) from a private collection in Oslo. Other versions of the subject exist in the collections of Earl Cowper, Lord Sackville, Duke of Bedford, and the old Pinakothek, Munich. Mr. A. C. Bang (*An Unpublished Van Dyck Portrait,* Burlington Magazine, September 1927, p. 114) believes the original to be the version from the collection of Earl Cowper, and writes of these portraits: "In his Antwerp period (1627-1632), Van Dyck painted and had engraved and selected for his *Iconographia* several of his artist friends, of whom Karel van Mallery, the designer and engraver at Antwerp (1571-1635 (?)), is one of the best known. These portraits of his friends are often found

in several versions. . . . The portrait of Karel van Mallery is, undoubtedly, one of the pre-eminent canvases Van Dyck executed in his Antwerp period. . . ."

Collection of Henry Marquand, New York

Cf. John Smith, *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters, etc.*, 1831, vol. III, p. 148-9, no. 529 and p. 26, no. 85.

Cf. Jules Guiffrey, *Antoine Van Dyck, Sa Vie et Son Oeuvre*, 1882, p. 294

Cf. Lionel Curt, *Anthony Van Dyck, An Historical Study of His Life and Works*, 1900, p. 257

Subject engraved by L. Vorsterman; by S. Silvestre (head only); by Jean Morin; and in mezzotint by Langlois, 1797

[See illustration]

FLEMISH SCHOOL XVII CENTURY

15 334. *PORTRAIT OF A FIELD MARSHAL IN ARMOR.* Half-length figure, slightly to the right, of a nobleman with brown periwig, in blued armor damascened in gold, with lace jabot; leaning the right arm on a pedestal and holding a baton.

37 x 31 inches

GERRIT WILLEMSZ HORST DUTCH: 1612-1677

335. *ELIJAH.* Depicting the aged prophet at half length, in brown robes, facing half right, with his hands clasped in prayer. Dark brown drapery at the right.

35¾ x 28 inches

10 *Note:* The above painting, reduced from its original size 63" x 50", was known as *The Raising of a Boy through the Prophet Elijah.* The attribution was given by Dr W. R. Valentiner in his article on this artist (*v. infra*), and a MS certificate by him, dated Berlin, Feb. 10, 1934, will be given to the purchaser. The painting, full size, was engraved in 1768 by R. Earlom as by Rembrandt, and a framed impression of this engraving will also be given with the painting. Smith catalogued the painting as by Rembrandt, and Hofstede de Groot suggested that the artist might be L. Bramer (*v. infra*); Dr Valentiner in his article reproduces the engraving and discussed fully his attribution to Horst.

Collection of the Rt. Rev. Francis Atterbury, Bishop of Rochester (1662-1732)

Collection of Sir John Hoare, presented by Bishop Atterbury

Collection of Sir Richard Colt-Hoare, Bart., F.R.S. (1758-1838), Stourhead House, Bath, Somerset

Collection of Vicomte du Bus de Gisignies

Recorded in Jean Boydell, *Catalogue Raisonné of a Collection of Engravings after the Most Beautiful Pictures in England*, 1779, p. 113, no. 44

Described in Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1836, vol. VII, p. II, no. 28

Recorded in Carel Vosmaer, *Rembrandt Harmens Van Rijn, Sa Vie et ses Oeuvres*, 1868, p. 449

Recorded in C. Hofstede de Groot, *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1916, vol. VI, p. 457, footnote 13

Described and engraving reproduced in W. R. Valentiner, *Zum Werk Gerrit Williamsz Horst's, Oud-Holland*, 1933, no. 6, p. 245 and ill. p. 246

[NUMBER 337]

ANTONIO AMOROSI — ITALIAN: 1660-C. 1736

337. *GIRL IN SCARLET JACKET.* A young girl depicted at three-quarter-length in a Dutch costume with scarlet laced jacket, yellow skirt and white apron, with a white kerchief about her head, seated warming herself beside a burning fire, holding a mauve box. Dark background. *36 x 26 inches*

200 -

Collection of Charles Schwab, New York

[See illustration]

JOHANN HEINRICH ROOS — GERMAN: 1631-1685

339. *PORTRAITS OF TWO CHILDREN.* Full-length figures, one in a brown frock with gray and plumed scarlet hat, a bird perched on her finger, standing behind a child dressed as a shepherdess in saffron and white costume, with jewels, a lamb at the left. Signed at lower right J. H. ROOS. 43½ x 35½ *inches*

110

WILLIAM HOGARTH — BRITISH: 1697-1764

341. *PORTRAIT OF AN ARTIST.* A young woman in rose gown with white apron, fichu, and cap, portrayed at three-quarter-length standing to half left before an easel with a landscape painting, holding a palette and brushes. 48 x 37½ *inches*

60

HENRY PICKERING — BRITISH: FL. 1760

342. *PORTRAIT OF A GENTLEMAN.* Three-quarter-length figure standing to half left, before a sky background and a column at left, wearing a brown coat with white cravat, holding a black *tricorne* in the left hand. Signed and dated 1760. 50 x 40 *inches*

130

MARCO RICCI — ITALIAN: C. 1676-1729

343. *LANDSCAPE WITH FIGURES AND CATTLE.* Verdant landscape with a river flowing diagonally in the right background bordered by ruins, and a subsidiary stream in the foreground with two fishermen on the bank at left, and a shepherdess carrying a lamb wading through the shallow water in the foreground, a herdsman on a white horse on the bank urging his cattle across. 39½ x 54½ *inches*

200

DUTCH SCHOOL — XVII CENTURY

344. *STILL LIFE.* An arrangement of *objets d'art* placed upon two shelves before a dark background, displaying an assortment of Delft pottery and Oriental porcelains, conch shells, books and a clock. 37¾ x 52 *inches*

230

JEAN LOUIS GEROME — FRENCH: 1824-1904

345. *THE MOSQUE—EL ASSANEYN.* Two sentinels, one in chainmail and helmet with sword and shield, flanking a doorway leading to the open court of a mosque, guarding the decapitated heads of rebels on the steps between them. Signed at middle left J. L. GEROME. *Cradled panel:* 22 x 17½ *inches*

160

Collection of the late W. H. Stewart, New York, 1898

EDWIN LORD WEEKS — AMERICAN: 1849-1903

346. *FERRY ON THE NILE.* River scene with an Egyptian poling a scow bearing Arabs and camels, other Arab figures and camels on the bank before a background of desert landscape with a walled village at the right. Signed at lower left E. L. WEEKS. 24½ x 36½ *inches*

110

EUGENE FROMENTIN — FRENCH: 1820-1876

347. *VILLE ARABE.* An Arab camel driver and four figures on foot, standing on the wide brown sands before a walled desert village with the domes and minarets of mosques rising beneath a pale sky. Stamped at lower right *Vente Fromentin.*

70 — 28 *x* 43½ *inches*

Vente Fromentin, Paris

Collection of A. Baré

JOHANN SPERL — GERMAN: 1840-1914

348. *THE WEDDING FESTIVAL.* A bride and groom, in Bavarian peasant costumes, appearing on the steps before the door of a house, followed by their parents; on the street, children and villagers gathered at either side, and street musicians playing at the right. Signed at lower left J. SPERL. 41 *x* 56 *inches*

875

Collection Oppenheim

Described in Fredrich von Boetticher, *Malerwerke des Neunzehnten Jahrhunderts,* 1901, vol. II, p. 783

EMMANUEL LEUTZE — GERMAN: 1816-1868

349. *THE DEPARTURE OF CHRISTOPHER COLUMBUS.* The explorer standing at the prow of the *Santa Maria,* bidding farewell to a throng of friends, while his crew prepares the boat for departure. Signed at lower right E. LEUTZE, and dated 1855. 48 *x* 72 *inches*

210

Collection of Charles W. Gould, New York, 1932

IVAN CONSTANTINOVITCH AIVASOVSKY — RUSSIAN: 1817-1900

350. *COLUMBUS SAILING FROM PALOS.* Figures crowded upon a quay on a mountainous shore at left, watching men descend into boats, while the *Santa Maria,* the *Pinta,* and the *Niña* stand at anchor in the glow of a rising sun. Columbus, in the stern of a boat which crosses the foreground, turns to wave to the crowd on shore. Signed at lower left and on back of canvas, and dated 1892. 41½ *x* 69 *inches*

325

Collection of G. H. and C. W. Schumann, New York, 1936

H. BUER — AUSTRIAN: FL. 1885

351. *AN ARTIST STUDIO.* With the artist in black kneeling beside his model who is posing in a white Victorian gown before a white hanging, at the left a dog standing before an easel. Signed at lower left H. BVER, and dated 1885.

200 — *Cradled panel:* 23½ *x* 31 *inches*

MILNE RAMSAY — AMERICAN: 1847-1915

352. *A VISIT TO THE CELLAR.* Two ladies, one in buff yellow gown, and gentlemen in Louis XVI costumes standing before wine vats reading lists and tasting wine. Signed at lower right MILNE RAMSAY, and dated *Paris,* 1880. 31½ *x* 53½ *inches*

170

Exhibition of American Artists in Europe, Pennsylvania Academy of Fine Arts, Philadelphia

FRENCH SCHOOL XIX CENTURY

353. *TROMPE-L'OEIL.* A rose curtain drawn to disclose an engraving of Paris presenting the apple to Venus, nailed upon a striped floral blue wall. Mirror frame.
24½ x 32½ inches

BAVARIAN SCHOOL LATE XVIII CENTURY

354. *SIGHTSEERS: PAIR PAINTINGS.* A family group of two children, with an elderly couple and a young girl with an attentive gallant, wearily approaching and proudly leaving on a visit to *Berchtesgaden,* which appears in the distance.
9 x 10¾ inches

PAUL DOMINIQUE PHILIPPOTEAUX FRENCH: B. 1846

355. *TURKISH ARABS WATERING HORSES.* Three horses led by Arabs dressed in multicolored costumes, before a watering trough; in the background is a view of a harbor with city buildings, minarets, and blue water. Signed at lower left P. PHILIPPOTEAUX, and dated 1889. *24 x 41½ inches*

WOOD AND STONE SCULPTURES

356. FOUR CARVED, GILDED AND POLYCHROMED CORBELS
Spanish, Late XVI Century

Gilded brackets supported by a full-length robed figure of one of the four Fathers of the Church. *Height about 12 inches*

Collection of Mrs Herbert Shipman, New York, 1936

357. GOTHIC CARVED WOOD RELIEF *Suabian, circa 1500*

The Entombment. Fragment from an altarpiece, the subject skillfully executed and comprising seven grouped figures; originally painted. *Height 22 inches; width 16 inches*

Exhibited at the Museum of Fine Arts, Boston

Collection of Frank Gair Macomber, New York, 1936

358. CARVED WALNUT HAUT RELIEF GROUP OF THE DESCENT FROM THE CROSS
Italian Renaissance

Depicting the dead Savior being lifted from the cross by a group of holy men using three ladders, the weeping Marys present. Stamped at lower right G P S. *Height 21¼ inches*

Collection of Mrs Samuel Heller, Parke-Bernet Galleries, Inc, 1940

359. FOUR CARVED LINDEN WOOD STATUETTES *Franconian, XVI-XVII Century*

The Seasons represented by a bearded man, a youth and two women with attributes. [Lot.] *Heights about 21 inches*

[NUMBER 360]

360. IMPORTANT LATE GOTHIC CARVED, GILDED AND POLYCHROMED GROUP

Spanish, XVI Century

Mounted figure of S. James, upon a rearing white horse; robed in polychromed and gilded corselet and wearing wide-brimmed hat, the hat and saddle trappings ornamented with the pilgrim's scallop shell, his emblem. Beneath the feet of the horse lies the recumbent figure of a man in red and green robes, endeavoring to protect himself with a shield. The upraised weapon in the right arm of the saint is missing. The base is in three parts. The group retains a rich and interesting coloration.

170-

Height 43½ *inches; width* 37 *inches*

From Nicholas Martin, New York, 1909

Collection of Mrs Herbert Shipman, New York, 1936

[See illustration]

Weltram

361. Carved and Polychromed Corbel *Burgundian, XVI Century*
Architectural fragment comprising half figure of a crouching warrior holding lance and shield; retains old polychrome. *Length* 14½ *inches*

362. Gothic Sculptured Stone Figure of S. Michael *Rhenish, circa* 1500
Winged standing figure holding raised sword and shield, a demon beneath his feet. With restorations. *Height* 31½ *inches*

30-

363. Gothic Sculptured Stone Figure of St. Francis
French, Late XV Century
Bearded man standing, his body slightly flexed, his right leg bare from the thigh down. He holds a book of the Gospels with lamb emblem. Some repairs. *Height* 34½ *inches*

25-

364. Gothic Carved Oak Group *South German, circa* 1500
In three sections, joined; depicting the Descent from the Cross, the Resurrection, and the Deposition, with numerous figures in lively attitudes of grief; some restorations.
Height 28 *inches; length* 32 *inches*

85-

Collection of Theodore Offerman, New York, 1937

365. Carved Wood Crucifix *Flemish Gothic*
Emaciated figure of the dead Christ in linden wood on a rudely fashioned cross of pine. Slightly imperfect. *Height* 46 *inches*

35

366. Gothic Carved Oak Group *Franco-Flemish, XV Century*
Standing figure of a youthful saint in full armor, with cloak and flat round hat, holding in his left hand a coffer; beside his left foot crouches a lion, with long wavy mane.
Height 48 *inches*

55-

367. Sculptured Limestone Statuette of a Bishop
Normandy, Early XVI Century
Standing figure wearing mitre and cope and holding a missal in the left hand, the right hand raised in benediction. *Height* 46 *inches*

1100

From Jules Michel, Paris, 1909

Collection of Mrs Herbert Shipman, New York, 1936

[NUMBER 368]

368. LATE GOTHIC CARVED, GILDED AND POLYCHROMED HAUT RELIEF ALTARPIECE
South German, Early XVI Century

Depicting S. Anne in white wimple supporting upon her knees the crowned Virgin and the nude Child with the orb; at left, S. Ursula, crowned, and at right, S. Erasmus; all wearing blue robes with golden cloaks, before gold backgrounds, rustic tracery above. Tabernacle restored. *Height* 46 *inches; length* 48 *inches*

135-

[See illustration]

369. CARVED, GILDED AND POLYCHROMED STATUE OF S. GAUDENZIO
XVI Century

Standing robed figure wearing mitre and gilded cope and holding in the left hand a missal and a pile of stones, in his right a crozier. With restorations. Has pedestal.
Height of statue 48 *inches; of pedestal* 28 *inches*

40-

Collection of Clara L. Oppenheimer, Parke-Bernet Galleries, Inc., 1942

[See illustration]

[NUMBER 370] [NUMBER 369]

370. CARVED AND POLYCHROMED STATUE OF S. AUGUSTINE
South German, XVI Century

60 — Standing figure wearing cope and jeweled mitre, grasping a crozier with his left hand, a heart on a napkin in his right hand. *Height* 54 *inches*

[See illustration]

371. CARVED LINDENWOOD STATUE OF S. GEORGE *Tyrolean, circa* 1520

45 — Standing figure in armor, the raised right arm flexed originally held a spear. A recumbent monster beneath his feet, simulating evil. With restorations. *Height* 5 *feet* 2 *inches*

[NUMBER 372]

372. GOTHIC CARVED AND POLYCHROMED RELIEF OF THE CRUCIFIXION
Bavarian, circa 1500

160-

Altarpiece showing numerous figures including the three Marys grouped at the base of the cross, while flanking this are mounted figures of warriors in profile standing under richly carved Gothic canopies. *Height* 54 *inches; length* 5 *feet* 9 *inches*

[See illustration]

373. ROMAN SCULPTURED MARBLE SARCOPHAGUS *II-III Century, A.D.*

275

Oblong trough hewn from a single block of white marble, the front sculptured in high relief with numerous figures, horses, etc., representing the wars of the Amazons. On carved end supports of later date. *Height* 13¼ *inches; length* 59 *inches*

373A. SCULPTURED CARRARA MARBLE GROUP *Manner of Paul Dubois*
Charité. A young woman wearing loosely draped classic garment holding an infant, while
50 two others stand at her feet. *Height* 51 *inches*

374. CHINESE SCULPTURED MARBLE SUN AND MOON DIAL WITH DRAGON COLUMN
Round sun dial with iron rod gnomon (moon dial on the reverse), supported on pedestal column carved with entwined dragons pursuing the jewel amid clouds; square base
100 (chipped), carved with lotus leaves.

Note: This fine sun dial is understood to have been for many years in the garden of the Austrian legation at Peking.

375. BRONZE AND CAEN STONE FOUNTAIN *Raffaello Romanelli, Italian:* 1856-1928
Bronze figure of a naked *putto* poised on the right foot with his hands before his face, frightened by a frog on the rim of a semicircular stone basin, which is supported by a seated bronze infant satyr upholding a shell bolute and astride a second shell; on stone plinth with half-round front. The upper statue signed *Raffaello Romanelli.*
Height 6 *feet* 2 *inches; width* 45 *inches*

Collection of Louis Rorimer, Parke-Bernet Galleries, Inc, 1940

140

TAPESTRIES

376. OUDENAARDE TAPESTRY *Circa* 1620
Depicting the Triumph of Venus, who is represented in a chariot attended by women on foot carrying jars and other objects, vineyards and châteaux in the distance. No border. 7 *feet* 9 *inches x* 9 *feet* 5 *inches*

80

377. MORTLAKE TAPESTRY *XVII Century*
Symbolizing the season of the Harvest. Depicts a cluster of wheat, barley and grape vine. Woven in autumnal browns, yellows and greens occupying the foreground of a hilly landscape. The border is filled with baroque scrolls, acanthus and shells in light
200 and dark blue, scarlet, brown, and white in a yellow ground.
9 *feet* 8 *inches x* 7 *feet* 5 *inches*

170-

378. FLEMISH TAPESTRY *XVII Century*

Depicting a wide expanse of green landscape with clumps of oak trees and in the central foreground, the seated figure of a youth with spear. At the right are figures of nymphs also armed with spears, and at the extreme left a naked satyr sprawls upon the ground. In the central middle distance, a man and three maidens are endeavoring to arrest the departure of a noble lady. Particolored deep blue and brown border garlanded with flowers and foliage and interrupted by Baroque scrolls, cartouches of flowers and landscape vignettes. Portions of the tapestry and border have been repaired.

Height 9 *feet* 1 *inch; length* 16 *feet* 10 *inches*

[See illustration]

[NUMBER 378]

379. OUDENAARDE TAPESTRY *Circa* 1700

THE LANDING OF DIDO. Dido, in blue and brown brocaded robes with a red veil floating from her crown, stands at the left centre accompanied by the captain of her fleet, in armor with a red cloak flung over it and red plumes in his helmet, and two ladies in waiting, one carrying the casket of Dido's jewels. The party is greeted by an elderly bearded man in red and blue robes, who emerges from a stone tower with his wife, who is robed in brown and blue. He extends his hand in welcome and offers his guests a small engraved gold box. His wife is attended by a lady in waiting in blue and red robes. In the upper left corner, part of Dido's fleet is seen with knights and ladies disembarking from it. The panel is framed on three sides in a narrow border ornamented with a garland of red tulips and roses on a dark brown ground.

125 -

Height 7 *feet* 8 *inches; length* 15 *feet* 2 *inches*

Note: The most famous *Dido* set of this period is that designed by Giovanni Francesco Romanelli and woven several times on the looms set up by Wauters in the Barberini Palace, then copied in Brussels. The set of which this must be the first or second piece was quite evidently imitated from that. This piece shows strongly the influence of Romanelli's manner.

From the Harding Collection, New York, 1916

Collection of Frank Gair Macomber, New York, 1936

[See illustration]

380. FELLETIN TAPESTRY *Early XVIII Century*

Depicting two mounted huntsmen, also a couple seated with a parasol under a tree. The border filled with undulating ribbon motive and clusters of grapes; a coat of arms at the top.

150 -

6 *feet* 2 *inches x* 7 *feet* 11 *inches*

[NUMBER 379]

FURNITURE AND DECORATIONS

381. *Repoussé Silvered Metal Sanctuary Lamp *Spanish Rococo*
Baluster-from hanging lamp boldly *repoussé* with fluting, shells, foliage and masks and suspended by three chains from a small dome. *Height 4 feet*

382. Henri II Carved Oak Bench *French, XVI Century*
Molded oblong top on arcaded baluster supports, the frieze carved with paterae. With restorations. *Length 32½ inches*

383. Louis XV Carved Laqué and Gilded Trumeau *Italian, XVIII Century*
Shaped frame painted white and gold carved with foliage scrolls, shells and flowers; contains a mirror, and above this a portrait of a lady holding a pink rose, on canvas.
Height 6 feet 8 inches; width 35 inches

384. Four Louis XIII Turned Walnut and Point D'Hongrie Armchairs
French, XVII Century
Low back and seat in geometrical silk needlepoint in colors, spool-turned straight arms, legs and stretchers, carved acanthus-shaped finials.

385. Chippendale Richly Carved and Gilded Salon Mirror
English, XVIII Century
Cartouche-shaped upright mirror in the full rococo taste, elaborately carved with C-scrolls, shells, flowers and palm trees. Uncommonly rich design.
Height 8 feet; width 44 inches

From Charles of London, New York

386. *Repoussé Silvered Metal Sanctuary Lamp *Spanish Baroque*
Of triangular baluster form *repoussé* with C-scrolls, foliage and shells and suspended by three chains from a small dome. *Height 6 feet*

387. Malachite and Gilded Bronze Circular Table *Russian, circa 1850*
Oval top supported on openwork pedestal and four splayed legs entirely veneered with malachite and enriched with gilded bronze rococo mounts. Underframing partly restored in painted wood simulating malachite. *Height 32 inches; length 40 inches*

Note: This table was presented by the Emperor of Russia to Lord Cavendish Bentinck.

[NUMBER 388]

388. *CHINESE CARVED SEMI-PRECIOUS MINERAL GROTTO, IN VITRINE
Representing an idealized lake scene with grotto, pavilions, figures, etc., carved in jade, rock crystal and other hard stones; contained in carved and gilded cabinet vitrine on black wood stand electrically illuminated. *Height* 5 *feet* 3 *inches; width* 5 *feet* 2 *inches*
[See illustration]

70

389. PAIR BRONZE AND BRONZE DORÉ TORCHERES WITH MARBLE PEDESTALS
Louis XVI Style

70 Formed of half figures of nymphs holding flowers and supporting gilded bronze cornucopia; shaped branches for six electric lights and surmounting square tapered pedestal of *rouge de Flandre* marble. *Height* 12 *feet* 2 *inches*

Collection of H. Ulrichs, Newport, R. I.

390. FOUR APPLIQUÉ-EMBROIDERED CRIMSON VELVET ALTAR HANGINGS, WITH NEEDLEPAINTED MEDALLIONS *Spanish, XVI Century*

85 Oblong panel appliqué-embroidered with strapwork and foliage cartouches framing circular medallions containing needlepainted figures of saints, the Madonna, etc. Trimmed with gold lace galloons. 21 *x* 49 *inches*

[END OF SALE]

Usual $ 14755
23 110
2
Total $ 37865

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library